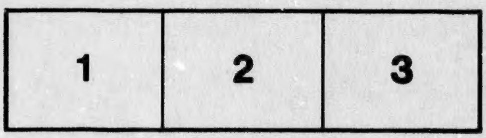
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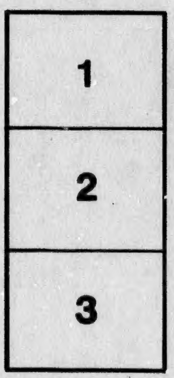
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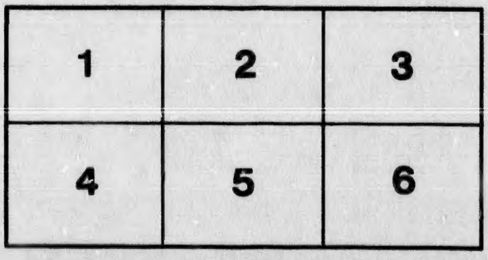
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The Fates M. ANGELO.

Clotho colum retinet, Lachesis net, et Atropos occat.

Classical Text-Book Series.

VERGIL'S AENEID,

BOOK II.

EDITED

WITH INTRODUCTORY NOTICES, NOTES, COMPLETE VOCABULARY AND ILLUSTRATIONS,

FOR THE USE OF

CLASSES READING FOR JUNIOR LEAVING AND FOR UNIVERSITY MATRICULATION.

BY

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PREFACE.

It is hoped that the present edition will fulfill the dual object of the editors, namely: first, to assist the pupil to study with intelligence and appreciation the text prescribed for examination, and secondly, to arouse an interest in, and a taste for, classical literature. While it is the duty of an examiner to ascertain whether the student understands the text prescribed, it ought to be the duty of the intelligent teacher to see that the student appreciates the work he is reading.

The editors have sought to aid the teacher in his work by furnishing the materials in an attractive form.

JOHN HENDERSON.
E. W. HAGARTY.

November 12th, 1898.

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F. A. Loudon.

F. A. Loudon.

F. A. Loudon.

Isabel Mary Loudon.

I. M. Loudon

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I. M. Loudon.



Vergil, Horace and Varius at the House of Maecenas. CH. JALABERT.



CH. JALABERT.

Vergil, Horace and Varius at the House of Maecenas.

LIFE OF VERGIL.

Birth.

Publius Vergilius Maro[1] was born on the fifteenth of October, **B.C. 70**, in the first consulate of M. Licinius Crassus and Cn. Pompeius, at Andes (now *Pietola*), a small village near Mantua. Since the full franchise was not given to this part of Gaul *(Gallia Transpadana)* till some years afterwards[2], the poet, like many of his predecessors and contemporaries in literature, was not a Roman, but an Italian provincial.

His Parents

The parents of Vergil, like those of Horace, were of obscure birth. Some authorities say that the poet's father was a potter, others, that he was a brickmaker, while others again assert that he was the servant of a travelling merchant, Magius, whose daughter, Magia Polla, he afterwards married. Whatever may have been his occupation, certain it is, that he was at the time of the poet's birth, the steward, factor, or possessor of an estate near Mantua. The childhood of Vergil was passed amid the hills and woods that fringed the verdant banks of the Mincius, and the early association of the poet with the lovely scenery of the neighbourhood of his native town may account for the exquisite touches of pastoral life which appear in the Eclogues and the Georgics.

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[1] The English equivalent of Vergilius is often spelt Virgil. Indeed the poet is best known by the name thus spelt. However, it is better to adopt the spelling that harmonizes with what is undoubtedly the correct Latin form. The form Virgilius was not common till the middle ages. Every Roman citizen had regularly three names—denoting the *individual*, the *gens* or clan, and the *familia*. Thus in *Publius Vergilius Maro, Publius* is the *praenomen*, marking the *individual; Vergilius* is the *nomen*, denoting the *gens* or clan ; while *Maro* is the *cognomen*, or family name. Sometimes an *agnomen* was added for military distinction, as *Africanus* to Scipio, *Numidicus* to Metellus.

[2] B.C. 49.

Studies and Early Life.

His studies begin: B.C. 55.

Vergil began his studies at *Cremona*, where, we are told, he assumed the *toga virilis* on the same day on which Lucretius died. The town itself had already been noted, having been the birthplace of Furius Bibaculus, and of the critic, Quinctilius Varro.

Vergil goes to Rome, B.C. 53.

After a brief stay at *Cremona*, and subsequently at *Mediolanum (Milan)*, the poet went to Rome. In the capital, Vergil, after the fashion of the day, attended the lectures of rhetoricians and philosophers. Under Epidius, the rhetorician, the teacher of Marc Antony and afterwards of Octavius, and under the Epicurean philosopher, Siron, the poet became acquainted with the outlines of rhetoric and philosophy. It is quite probable that his father intended him for the bar, but a weak voice and a diffident manner were insuperable barriers in the way of obtaining distinction in public speaking. Vergil soon gave up rhetoric, and, in fact, renounced poetry for the more congenial study of philosophy. Under Siron, he seems to have made considerable progress in Epicurean philosophy, and the love he retained for this branch of learning is plainly observable in many of his extant writings.[4] In a minor poem, generally supposed to be genuine, he welcomes the exchange of poetry and rhetoric for more useful studies:

"Away with you, empty coloured flagons of the rhetoricians, words swollen, but not with the dews of Greece; and, away with you, Stilo, Tagitius, and Varro, you, nation of pedants, soaking with fat; you, empty cymbals of the classroom. Farewell, too, Sabinus, friend of all my friends: now, farewell, all my beautiful companions, we are setting our sails for a haven of bliss, going to hear the learned words of the great Siron, and we mean to redeem our life from all distraction. Farewell, too, sweet Muses; for, to tell the truth, I have found how sweet you were: and yet, I pray you, look on my pages again, but with modesty and at rare intervals."[5]

Goes to Naples.

After a short stay at Rome Vergil probably went to Naples, where, we are told, Parthenius, another Epicurean, was his instructor. The great Epic[6] of Lucretius, added to the

[4] Eclogue VI; Georg. IV, 219; Aen. I, 743; VI, 724; Georg. II, 475-492.
[5] Catalepta VII.
[6] *De Rerum Natura.*

teachings of his instructors, gave, no doubt, his mind a strong bent towards the doctrines of Epicurus. It is probable that the poet returned to his father's farm before the outbreak of the war between Pompey and Caesar, B.C. 49. *Returns home.* It is also likely that he remained there till after the battle of Philippi (B.C. 42), and that he employed his time in gaining by observation materials which he afterwards employed in his great didactic poem, the Georgics.

Acquaintance with Augustus and Maecenas.

Unlike Horace, Vergil sympathized with the party of Caesar. The formation of the Second Triumvirate threw the Roman world into the broils of a civil war. In the division of the provinces, the Gauls (except *Gallia Narbonensis*) fell to Antony. The lands of eighteen cities were given up to reward the legions of the unscrupulous Antony, and among the lands were those of Cremona. The district around this city failing to satisfy the greedy rapacity of the legionaries of the Triumvir, the farms of the neighbouring Mantua were seized, and among the lands confiscated were those of the poet's father. *Loss of his farm.* C. Asinius Pollio, the prefect of *Gallia Transpadana*, unable to restrain the lawlessness of the soldiers of Antony, sent Vergil to Rome with a recommendation to Augustus to allow the poet to retain his paternal estate. *Regains his farm.* It is quite probable that congenial tastes and a recognition of the genius of Vergil may have influenced Pollio to take this course. At the close of the same year (41 B.C.), however, war broke out anew between Octavius and L. Antonius. Pollio was deposed from office, and Alfenus Varus appointed in his stead. Another division of lands followed, and the poet is said to have been deprived of his estate the second time.[7] *A second time loses his farm.* His friends, Gallus, Pollio, and Varus, however, interposed and saved his farm. By them he was introduced to Maecenas, the patron of literary men—afterwards the prime minister of Augustus. This year marks the beginning of the rising fortunes of the poet. *B.C. 40. Rising fortunes of Vergil.* With his friend and patron, Pollio, as Consul, Vergil became the honoured member of a literary *coterie* which graced the table of Maecenas. The intimacy that Vergil enjoyed at court, is shewn by his being one of those who

[7] Eclogues I and IX.

went to Brundisium along with Maecenas, when the latter was negotiating a treaty between Augustus and Antony.[8]

His residences. Through the munificent kindness of his patrons he was raised to luxury and affluence. He had a magnificent house in Rome on the Esquiline, near the residences of Horace and Maecenas, estates in Sicily, and in Campania, near Naples. The mild climate and clear skies of Southern Italy suited his delicate constitution, and till his death, his Campanian residence was his favourite abode.[9] From the date of his early Eclogues till his death, little need be said of his life except that he devoted himself to study and to the completion of his immortal works.

Death and Character.

In the year **B.C. 19**, he went to Greece, possibly with a view to restore his health, and to give a finish to his great work, the Aeneid. At Athens he met Augustus, who had just returned from Samos. Vergil returned to Italy in company with the emperor, but died at Brundisium three days after he landed, 22nd September, 19 B.C. He was buried near Naples on the road leading to Puteoli (*Puzzuoli*). His epitaph, said to have been dictated by himself in his last moments, was as follows :—

Death.

Epitaph.

Mantua me genuit; Calabri rapuere; tenet nunc
Parthenope. Cecini pascua, rura, duces.[10]

It is said that shortly before his death Vergil wished to destroy the Aeneid rather than leave it in its unfinished state. His friends however dissuaded him, and the poem was afterwards edited and published by Varius and Tucca under the sanction of Augustus and Maecenas.

Vergil is generally described as of tall stature, delicate frame, homely features, and dark complexion, abstinent in the use of food, shy, and fond of retirement. Horace is said to have had Vergil in his mind's eye when he wrote[11] the lines thus rendered by Conington :

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[8] Horace Satires I, 5 and 10.

[9] Geo. IV, 563. *Illo Vergilium me tempore dulcis alebat*
Parthenope, studiis florentem ignobilis oti.

[10] Some have taken the last line to refer to the Eclogues, the Georgics, and the Aeneid.

[11] Hor. Sat. I, 3, 29-34.

"The man is passionate, perhaps misplaced
In social circles of fastidious taste;
His ill-trimmed beard, his dress of uncouth style,
His shoes ill-fitting, may provoke a smile;
But he's the soul of virtue; but he's kind
But that coarse body hides a mighty mind."

He was so pure and chaste that the Neapolitans gave him the name of Parthenias, or the maiden.[12] He is said to have been shy and even awkward in society, and these traits even the polished society of the Capital never succeeded in eradicating. He was distrustful of his own powers, which his high ideas of literary excellence led him to underrate.

In the midst of an irreligious age, he had the strongest religious sentiment; in the midst of vice he remained virtuous; and while licentiousness disfigures the writings of many of his brother poets, the pages of Vergil everywhere inculcate the highest truths of morality and virtue.

Works.

Vergil is said to have attempted in his youth an epic poem[13] *Early works* on the wars of Rome, but the difficulty of the task soon led him to abandon his design. His earlier poems, *Culex*, *Moretum*, *Ciris*, *Copa*, and those that pass under the name *Catalepta*, though they give little proof of great ability, still show the careful attention the poet bestowed on metre and diction.

1. The writings that first established the reputation of Vergil were the **Eclogues**,[14] pastoral poems, *ten* in number, written between **43 B.C.-37 B.C.** This class of poetry was *Eclogues.* as yet unknown in Italy, though it had already reached its perfection in the hands of the Sicilian Theocritus, whose in- *Theocritus as a pastoral poet.* fluence may be traced in many writers from the days of Vergil to those of Tennyson. The Idyll[15] of Theocritus exhibits a true picture of the shepherd's life, the joys and sorrows, character, sentiment and habits of the rural swains,

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[12] *πάρθενος*, a maiden.

[13] Eclogue VI, 3.

[14] These were called by the generic term *Bucolica* (*βουκολικά*, scil. *ποιήματα*, from *βουκολέω*, *to attend cattle*). The term *Eclogue* is from the Greek *ἐκλογή*, *a choice collection*, and may mean that the poems under that name were a collection from a large number. Spenser wrote the word *Æglogue* and followed the derivation of Petrarch, *αἰγῶν λόγοι*, "*tales of goats*" or "*tales of goatherds.*"

[15] *εἰδύλλον*, *a little picture.*

Theocritus and Vergil compared. the piny woods, the upland lawns and feeding flocks, the sea and sky of Sicily. Vergil's Eclogues, on the other hand, can hardly be said to be true pictures of pastoral life. His shepherds and shepherdesses belong to the island of Sicily rather than to the district of Mantua. His characters are too conventional, his representation of life too artificial. Still the earlier poems of Vergil have beauties. Their melodious diction, their soft and easy flowing style,[16] were admired by Horace, no mean judge of the poet's art.

The Georgics. 2. The **Georgics,**[17] in *four* books, was written (between **B.C. 37–B.C. 30**[18]) at the request of Maecenas,[19] to whom the poem was dedicated. In this didactic Epic, Vergil copies largely from Hesiod, Nicander, and Aratus.[20] While the Eclogues have justly been regarded as inferior to the Idylls of his Greek original, Theocritus, the Georgics, on the other hand, have been accounted superior to any other poem on the *Beauties of the Georgics.* same subject that has ever appeared. The harmonious and graceful language, the pleasing descriptions of rural scenes, the apt and charming episodes, all combine to lend an interest to a subject, which in any other hands would have been intolerably dull. The time was ripe for such a poem. Agriculture had been the chief employment and the honored occupation of the Romans from the early days of the City. The long-continued wars had, however, desolated Italy.[21] Even after war had ceased, the soldier, too long accustomed to camps and the excitement of a military life, cared little about the prosaic life of a farmer. To recall the

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[16] Sat. I, 10, 45.

[17] *Georgica* γεωργικά, from γεά = γῆ, *the earth* and ἔργον, *a work.*

[18] The chief historical events alluded to in the Georgics are: the death of Julius Caesar, 44 B.C. (B. I, 456); the civil wars ended by the battle of Philippi, 42 B.C. (B. I, 490); the wars waged (34 B.C.) in Parthia under Antony, and those on the Rhine under Agrippa (B. I, 509); the battle of Actium and the submission of the East, B.C. 30 (B. II, 172; III, 27-32; IV, 562); the irruptions of the Daci on the Danube, B.C. 30 (B. II, 497).

[19] See the opening lines of Georgics, I and IV.

[20] Hesiod's *Works and Days;* Aratus's *Phaenomena;* Nicander's *Georgics*

[21] Civil wars, almost continuous, had been waged in Italy from 49-31 B.C.

non ullus aratro
Dignus honos, squalent abductis arva colonis,
Et curvae rigidum falces conflantur in ensem.

peaceful habits of rural industry, the poem, which Addison pronounces "the most complete, elaborate and finished piece of all antiquity," was written. The *first* book treats of tilling the fields, the *second* of orchards, the *third* of the care of horses and cattle, and the *fourth* of bees. The two most successful imitations in English of this poem are Philips's *Pastorals*, and Thompson's *Seasons*.

Contents of Georgics.

3. The **Aeneid**,[22] in *twelve* books, written between **29 B.C.-19 B.C.**, recounts the story of the escape of Aeneas from burning Troy, his wanderings over the deep in search of a home which the fates had promised, his final settlement in Italy as the founder of the Roman Empire destined in after ages to rule the world. No doubt, Vergil borrowed largely from the Greek and Roman writers who preceded him. The Romans were original in no department of literature, except perhaps in the departments of History and Jurisprudence. Vergil can hardly be called a borrower any more than the rest of his countrymen in other spheres of letters. The object of Vergil was to produce a national epic, by showing the various steps of the growth of the Empire, and in doing this, he had to give prominence to the influence of Greek literature as an important element in moulding Roman thought.

Aeneid.

Vergil charged with plagiarism.

Style of the Aeneid.

Defects.—Vergil has been severely censured[23] for (1) deficiency in the power of invention, (2) intermixture of Greek and Latin traditions, (3) anachronisms, (4) his mode of representing the character of Aeneas, (5) the sameness of the individual characters. These are the main charges brought by his detractors, and granting the full indictment brought against the poem, Vergil still has the proud claim of being one of the greatest of epic poets. No doubt his power of invention is less than Homer's, no doubt he did intermingle the traditions of Greece and those of Rome (for

Vergil criticised.

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[22] The first notice of the Aeneid that we have is in a letter of Vergil to Augustus, written probably B.C. 26, when the latter was on an expedition against the Cantabrians. *De Aenea quidem meo, si mehercule iam dignum auribus haberem tuis, libenter mitterem: sed tanta inchoata res est, ut paene vitiis mentis tantum opus ingressus mihi videar, cum praesertim, ut scio, alia quoque studia ad id opus multoque potiora impretiar.* Macrob. Sat. I, 24, 12.

[23] Especially by the Emperor Caligula, Markland, and Niebuhr.

this, as we have remarked, could hardly be otherwise in his age), no doubt he did commit the heinous crime of anachronism, but he sins in this along with Shakespeare and Milton, and there is no doubt that his hero Aeneas is cold-blooded and uninteresting.

Excellencies.—These defects, however, are far more than counterbalanced by his many excellencies. "There is in Vergil a great **tenderness of feeling,** something better and more charming than mere Roman virtue or morality. That he excels in **pathos,** as Homer in sublimity, is an old opinion, and it is surely the right one. This pathos is given at times by a single epithet, by a slight touch, with graceful art by an indirect allusion; this tenderness is more striking as contrasted with the stern Roman character and with the stately majesty of the verse. The poet never becomes affected or sentimental; he hardly ever offends against **good taste**; he knows where to stop; he is excellent in his silence as well as in his speech; Vergil, as Wordsworth says, is a master of language, but no one can really be a master of language unless he be also a master of thought, of which language is the expression. To the above-named qualities may be added **picturesqueness** in description; **variety** and **artistic taste** in grouping incidents; also **dramatic power,** particularly in Books I and IV.

Vergil defended.

Crutwell thus defends Vergil in regard to the main charge: "The Aeneid was meant to be, above all things, a national poem, carrying on the lines of thought, the style of speech, which national progress had chosen; and it was not meant to eclipse, so much as to do honour to, early literature. Thus those bards who, like Ennius and Naevius, had done good service to Rome by singing, however rudely, her history, find their *imagines* ranged in the gallery of the Aeneid. Thus they met with the flamens and pontiffs, who drew up the ritual formularies; with the antiquarians and pious scholars, who had sought to find a meaning in the immemorial names, whether of place or custom or person; with the magistrates, novelists and philosophers, who had striven to ennoble and enlighten Roman virtue, with the Greek singers and sages, for they, too, had helped to rear the towering fabric of Roman greatness. All these meet together in the Aeneid, as in

solemn conclave, to review their joint work, to acknowledge its final completion, and to predict its impending downfall. This is beyond question the explanation of the wholesale appropriation of others' thoughts and language, which would otherwise be sheer plagiarism."

Object of Aeneid.

The object that Vergil had in writing the Aeneid is variously stated by writers. *Spence*, *Holdsworth* and *Warton* say that the poem was written with a **political object** to reconcile the Romans to the new order of things. This view is also held by Pope, who says that the poem had as much a political object as Dryden's Absalom and Achitophel; that its primary object was to **praise Augustus**, and the secondary one was to **flatter the Romans** by dwelling on the splendour of their origin. "Augustus is evidently typified under the character of Aeneas, both are cautious and wise in counsel; both are free from the perturbations of passion; they were cold, unfeeling, and uninteresting; their wisdom and policy were worldly-minded and calculating. Augustus was conscious that he was acting a part, as his last words show; and the contrast between the sentiment and conduct of Aeneas, whenever the warm impulses of affection might be supposed to have sway, likewise created an impression of insincerity. The characteristic virtue which adorns the hero of the Aeneid as the epithet *pius*, so constantly applied to him shows, was filial piety, and there was no virtue which Augustus more ostentatiously put forward than dutiful affection to Julius Caesar who adopted him."—BROWNE.

METRE.

The dactylic hexameter.

The Aeneid is written in the heroic metre of the Romans; viz.: the **dactylic hexameter.** This was the most ancient as well as the most dignified form of verse among the Greeks and Romans. It was cultivated at an early period, far beyond the beginnings of authentic history, as we find it in its most perfect shape in the poems of Homer and Hesiod, and the responses of the Delphic oracle. Ennius is said to have discarded the rude Saturnian metre of his predecessors, and to have introduced the hexameter among the Romans. Vergil is generally considered as the model of this kind of verse among the Latins.

The dactylic hexameter consists, as its name implies, of **six feet**, the **first four** of which may be **dactyls or spondees**; the **fifth** is **usually dactyl**, and the **sixth invariably a spondee.** The following is the scheme:

— ∪ ∪	— ∪ ∪	— ∪ ∪	— ∪ ∪	— ∪ ∪	— ∪ / —
— —	— —	— —	— —	[— —]	

Rules for Quantity.

In scanning, the pupil should understand that his general knowledge of quantity must be constantly brought into use. For example, from the outset of his studies he has learnt that *-is* of the dat. and abl. plur. is long, and *-is* of the gen. sing. is short. So *-a* of the nom. is short, and *-a* of the abl. is long. He knows also that a vowel before a final *t* is short. The following special rules may be helpful; in fact to make scanning easy they must be continually referred to.

1. **A vowel before a vowel** in the same word is **short.** Exceptions *Aenēas* and many other proper names, *illīus*, etc.

2. A **vowel before two consonants (not a mute and liquid)** is **long by position.**

3. **Before a mute and liquid** (e.g., *pl. tr*) **a vowel is common.**

4. The prefix *re-* (back or again) and the enclitic *-que* are naturally short. They may of course be long by position.

5. Both for quantity and for elision (see sec. 5 below) the **letter h** does not count as a consonant. For instance, as in *hic Dŏlŏ|pūm mănŭs| hic*, B. II, 29, the *us* is short as if before one consonant; and in *meminiss(e) horret*, B. II, 12, *e* is elided as before a vowel.

Peculiarities of Metre.

No. of dactyls and spondees.

1. For the **comparative number of dactyls and spondees** in the first four places no definite rule can be given. Generally speaking, the line is more smooth when the arrangement is varied to avoid monotony. A succession of dactyls may be used for various reasons, *e.g.*:

a sudden feeling, B. II, 120:

obstipuere animis, gelidusque per ima cucurrit
ossa tremor.

Fred A. Loudon

a sudden act: B. II, 553:

dextraque coruscum
extulit ac lateri capulo tenus abdidit ensem.

agitated feeling: B. II, 735:

hic mihi nescio quod trepido male numen amicum
confusam eripuit mentem.

On the other hand a succession of spondees may be employed to describe *a laboured effort*: B. II, 561.

ut regem aequaevum crudeli vulnere vidi
vitam exhalentem;

Where the death of king Priam is described.

So also, B. II, 416:

adversi rupto ceu quondam turbine venti
confligunt,

When warring winds engage in strife.

Spondaic line.

2. Rarely the fifth foot is a spondee, in which case the verse is called **a spondaic**[25] **line**: *e.g.*, B. II, 68.

constitit, atque oculis Phrygia agmina circumspexit:

The measured look of Sinon slowly scanning his audience is well brought out by the last word.

Word Caesura.

3. When the last syllable of a word remains over, after the completion of a foot, that syllable is called a caesural syllable, in consequence of its being separated, or *cut off*, as it were, from the rest of the word in scanning the verse. The term **caesura**[26] is also applied to a pause or stress of the voice, which naturally rests on the caesural syllable. The melody of the verse depends in a great measure on the position of the caesura. The chief verse caesuras in the dactylic hexameter are:

Verse Caesura.

Penthemimeral Caesura.

(*a*) *Penthemimeral*[27] *Caesura* at the end of the first syllable of the *third* foot: B. II, 8.

Tēmpĕrĕt| ā lăcrĭ|mīs"? ēt| īam nōx| ūmĭdă| Caelo.

Hephthemimeral Caesura.

(*b*) *Hephthemimeral*[28] *Caesura,* at the end of the first syllable of the *fourth* foot: B. II, 2.

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[25] In Vergil we have 28 spondaic lines: 17 of these end in a quadrisyllable, 9 in a trisyllable, 2 in a monosyllable.

[26] Called by the Greeks τομή, *a cutting*.

[27] From πέντε, *five*; ἥμι, *half*; μέρος, *a part*, or *foot*: hence the *fifth-half-foot* caesura. This is also called the *strong* or *masculine* caesura.

[28] From ἕπτα, *seven*; ἥμι, *half*; μέρος *a part* or *foot*; hence the *seventh-half-foot* caesura.

Īndĕ tŏr|ō pătĕr| Āenē|ās" sīc| ōrsūs ăb| āltō.

Trochaic Caesura. (c) *Trochaic*[29] *Caesura*, after the *trochee* of the *third* foot: B. II, 3.

Īnfān|dŭm, rē|gīnă", iŭ|bēs rĕnŏ|vārĕ dŏ|lōrēm.

Bucolic. Caesura. (d) *Bucolic*[30] *Caesura*, at the end of the dactyl of the *fourth* foot when this foot is a dactyl and ends the word: B. II, 99.

In vŭl|g(um) ămbĭgŭ|ās ĕt| quaerĕrĕ" |cōnscĭŭs|ārmă.

It may be observed, generally, that a verse may have one, two, or three caesuras; that verse, however, is best divided in which the sense pause and the caesural pause coincide as in each case given above.

Last word in the line. 4. The last word in a dactylic hexameter line is for the most part a dissyllable,[31] or a trisyllable. A quadrisyllable is rarely allowed, except in the case of a proper name. Sometimes, but rarely, a monosyllable is employed at the end of a line, and generally in the case of *est*, and then usually with an elision: See B. II, 68, 163, 250.

Metrical figures. 5. **Metrical figures:**

(a) **Elision** occurs when a word ends in a vowel or diphthong, or with the letter *-m* preceded by a vowel and the following word begins with a vowel, diphthong, or the letter *h*. When such is the case the last syllable of the word so ending in a vowel, diphthong, or the letter *-m* preceded by a vowel is elided, *i.e.*, struck out altogether in scansion, and is not regarded as a part of the verse, as B. II, 1,

Cōntĭcŭ|ēr(e) ōm|nēs īn|tēntī|qu(e) ōră tĕn|ēbānt.

B. II, 62:

Sēu vēr|sārĕ dŏ|lōs sēu| cērt(ae) ŏc|cŭmbĕrĕ|mōrtī.

B. II, 57:

Ēccĕ, măn|ūs iŭvĕn|(em) īntĕrĕ|ā pōst| tērgă rĕv|īnctŭm.

In the first the *e* final is elided both in *conticuere* and in *intentique* before *omnes* and *ora*.

In the second the diphthong *-ae* in *certae* is elided before *occumbere*.

In the third final *-em* in *iuvenem* is elided before *interea*.

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[29] Also called the *weak* or *feminine* caesura.

[30] So called because often employed by Vergil in his pastoral or Bucolic poetry. This caesura is common in the poems of Theocritus.

[31] Leaving out the three unfinished lines in the first book of the Aeneid we have 420 dissyllabic; 323 trisyllabic; 8 monosyllabic; 2 quadrisyllabic endings.

tō.
he *third* foot:

of the *fourth*
l: B. II, 99.
īrnā.
ay have one,
best divided
e coincide as

e is for the
uadrisyllable
ame. Some-
the end of a
usually with

vel or diph-
vel and the
r the letter
the word so
eceded by a
sion, and is

nt.

ōrtī.

ĕv|inctūm.
ere and in

ded before

interea.

---

olic poetry.

eid we have



Paris.

(*b*) The *non-elision* of a vowel or diphthong before an initial vowel or *h*, or diphthong is called **hiatus** : B. II, 16. *Hiatus.*

Pōsthăbĭ|tă cōlŭ|īssĕ Săm|ō. Hīc| īllĭŭs| ārmă.

(*c*) **Synaeresis** is defined as the union of two vowels in sound which should be properly pronounced separately: as B. II, 339 : *Synaeresis.*

Āddūnt| sē sŏcĭ|ōs Rīp|eūs ĕt| māxĭmŭs| ārmīs.

B. II, 391 :

Ārmă dă|būnt īp|sī. Sīc| fātūs| deīndĕ cŏm|āntēm.|

This is also called **synizesis.**

(*d*) **Synapheia** is the principle of continuous scansion. It sometimes happens that a final vowel, diphthong, or *-m* preceded by a vowel at the end of a line is elided before an initial vowel, diphthong, or *h* at the beginning of the next line : B. II, 745. *Synapheia.*

Quĕm nōn| īncū|sāvi ā|mēns hŏmĭ|nūmquĕ dĕ|ōrūm|qu(e).
aut quid in eversa vidi crudelius urbe ?

The *-que* is joined to the *aut* of the next line.

There are in Vergil altogether twenty-one such hypermetrical lines. *Hypermetrical lines.*

(*e*) **Ictus** is the beat of the foot which corresponds with the elevation of the voice (ἄρσις). This naturally falls on the first syllable of a foot, and we, therefore, find cases occurring in which a syllable naturally short is lengthened, simply from its occupying the ordinary place of a long syllable : B. II, 563. *Ictus.*

ĕt dī|rēptă dŏm|ūs, ĕt| pārvī| cāsūs Ī|ūlī.

See also B. II, 411.

Nōstrōrum| ōbrŭĭ|mūr, ŏrĭt|ūrquĕ mĭs|ērrĭmă| cāedēs.

Note that *-us* in *domus* (Nom.) is long, and *-ur* in *obruimur.*

This happens when the caesural pause and the pause in the sense are coincident.

THE TROJAN WAR.

Like Homer's Iliad and Odyssey, the Aeneid is based upon events supposed to have happened in that legendary and romantic episode known as the Trojan War. These events, as depicted in literature, are almost entirely poetic and not in the strict sense historical. The legend is that once there was a wealthy and powerful city named Ilium or Troja on the

coast of Asia Minor. In a contest between the three goddesses, Venus, Juno and Minerva for the Apple of Discord, Venus was awarded the prize by the young Trojan prince Paris (or Alexander), son of King Priam. Paris, who at the time was being brought up as a shepherd boy on Mt. Ida and had been chosen judge for the contest, was bribed by Venus with the promise that she would give him the most beautiful woman in the world for wife. This woman proved to be Helen, wife of Menelaus, king of Sparta.

Paris, on a visit to the court of Menelaus during the absence of the latter, enticed Helen to elope with him to Troy. Menelaus, to recover his wife and punish the Trojans for harboring her, assembled a large army of Greeks, led by various petty Grecian kings and commanded by Menelaus' brother, Agamemnon, king of Argos and Mycenae. This army laid siege to Troy. After the siege had lasted ten years, by the stratagem of a huge wooden horse filled with soldiery the city was captured and burnt, and all but a remnant of the inhabitants put to the sword. This remnant scattered to different localities around the coast of the Mediterranean. According to the Roman legend, Aeneas, led by the Fates, conducted a party of Trojans to the west coast of Italy and there founded the colony from which afterwards grew the "Eternal City," Rome.

STORY OF THE AENEID.

Ancestors of Aeneas. Aeneas was the son of Anchises and Venus, and thus connected with the royal family of Troy. In the earlier stages of the war he did not take any part, and not till his flocks were driven from Mount Ida by Achilles did he lead his followers against the Greeks. When the Greeks, after a siege of ten years, took the city, according to Vergil, Aeneas *Leaves Troy* carries off on his shoulders the aged Anchises, takes young Ascanius by the hand while Creusa follows behind, and escapes to Mount Ida. His wife Creusa, in the confusion of the siege, is lost in the darkness. He appears to have left the *Wandering of Aeneas.* burning city at the end of the war, when, with a fleet of twenty vessels and a number of followers, he set sail from *Lands at Thrace.* Troy in quest of lands destined by the fates. He first lands in Thrace, and begins to build a city, but is deterred by the

ghost of the murdered Polydorus. Next he sails to Delos, then to Crete, where the Penates appear to Aeneas, and declare his destined home to be in Italy, the native land of Dardanus. Again he sets sail and is driven by a storm to Strophades, Leucadia, and Chaonia, where he finds Helenus, a seer, son of Priam, and king of that country, who tells Aeneas to sail round Sicily. The ships of Aeneas land in the country of the Cyclops Polyphemus, near Aetna, when Achaemenides, whom Ulysses had left behind in the cave of the Cyclops, advises them to flee from the land of Polyphemus. Guided by Achaemenides, Aeneas passes Scylla and Charybdis and lands at Drepanum, where Anchises dies. He then starts out for Italy, but stress of weather drives him on the coast of Africa, near Karthage. Juno, aware that Rome one day would conquer her beloved Karthage, had an unrelenting hatred against Aeneas, and instigated Aeolus to let loose the winds and wreck the Trojan fleet. Neptune, however, interferes in time and calms the troubled waves. The Trojans find a sheltered harbour for the seven remaining ships and soon they land. They afterwards discover that they are on the coast of Africa. Jupiter had meanwhile despatched Mercury to prepare Dido to give a kind welcome to the shipwrecked followers of Aeneas. Surrounded by a cloud, and invisible to all, Aeneas and Achates go to explore the country. They see the towers and walls of the youthful city, and are surprised to find their missing comrades holding audience with the queen. Under the guise of Ascanius, Cupid is sent by Venus to kindle love in the breast of Dido. Dido is married to Aeneas. Other fortunes the fates had in store for him. Mercury is sent to remonstrate with Aeneas. In spite of the love and entreaties of Dido, the order is given to sail, and once more the Trojans steer for Italy. Dido, through grief for her fickle lover, mounts the funeral pile and stabs herself, and then her attendants burn her body. He arrives a second time at Drepanum, and then for nine days celebrates the funeral games in honour of his dead father, Anchises. While the games were in progress, some of the Trojan women, despairing of ever having a settled home, fire the ships. Jupiter sends rain and puts out the fire, but not till after four ships are destroyed. Aeneas leaves in Sicily all the elderly people and all weary of roaming, where they

At the Strophades.

At Sicily.

At Karthage

Dido kills herself.

Arrives at Sicily a second time.

Founds Segesta. found Segesta. The rest sail for Italy and land at Cumae. Then he meets the Sibyl, under whose guidance he descends to the lower world and learns the full details of his future life. Latinus, king of the land on which Aeneas landed, had a daughter Lavinia, whose hand is sought for by Turnus, king of the Rutuli. The Latins summon allies from all sides to repel the foreigners, while Aeneas obtains the aid of Evander, and seeks the assistance of the Etrurians. While he is absent, the Trojan camp is attacked without success by Turnus and the Latins. Aeneas returns and displays his prowess in battle. He slays Mezentius, the Etruscan, and Turnus, and afterwards marries Lavinia.

Wars in Italy.

THE CONTENTS OF THE SECOND BOOK.

Introductory. The first book of the Aeneid relates how, when off the coast of Sicily, seven years after the fall of Troy, a great storm fell upon the fleet of Aeneas, and drove it upon the shores of Libya, where he and his comrades were hospitably received by Dido, queen of Karthage, in her newly-built capital. At the conclusion of a royal banquet given in their honor, Dido entreats Aeneas to tell the tale of Troy's destruction and his own wanderings. The second and third books of the Aeneid contain the narrative of these events.

Compare with this the narrative of Ulysses to Alcinous in the Odyssey, bks. 9-12.

Aeneas begins his story. 1-13. Aeneas, amid breathless silence, thus begins: "Thou biddest me tell a tale of woe, O queen, and thus renew unutterable sorrow, but, though my mind shudders at the remembrance, I address myself to the task."

The wooden horse. 12-24. Baffled in all their attempts to capture Troy, the Greeks build a huge wooden horse, in which they conceal their most noted leaders. They pretend it is a votive offering to Minerva to ensure a safe return home. They then withdraw with all their ships to Tenedos, an island near Troy.

The Greeks sail to Tenedos.

Joy of the Trojans. 25-39. The Trojans, in joy at the departure of their enemies, sally forth and delight to inspect the deserted shore. Conflicting opinions prevail as to what should be done with the horse. Some advise to destroy it; others to bring it into the city.

Conflicting opinions regarding the horse.

Laocoon's warning.

40-56. Laocoon, priest of Neptune, distrusts the Greeks, "even when bearing gifts." To emphasize his fear of strategy, he hurls his mighty spear against the belly of the horse, which gives an ominously hollow sound.

Sinon appears on the scene.

57-76. Meanwhile a young Greek named Sinon has been captured, and is dragged before King Priam. He has purposely thrown himself in the way, with the object of deceiving the Trojans. He simulates fear, but is reassured by the Trojans, who bid him give an account of himself.

Sinon's tale of persecution.

His escape from the Greeks.

77-144. Protesting his own veracity, Sinon goes on to tell of the betrayal of his companion-in-arms, Palamedes, by Ulysses, his own grief and indignation, and the dire revenge of Ulysses. He tragically breaks off his story just as he reaches the most exciting part, and calls upon them to slay him at once and gratify the Grecian leaders. Burning with curiosity the Trojans bid him proceed, and he does so, feigning emotion. The Greeks had long desired to return home, and had been prevented only by adverse weather, particularly when they had erected this horse to propitiate Minerva. An oracle of Apollo informed them that, as they had appeased the winds, on leaving Greece, by the blood of a slain virgin, so now they must seek return by the sacrificing of a Grecian life. Calchas, the seer, after ten days' silence, named Sinon as the doomed one, and all acquiesce. As the day of sacrifice approaches he snatches himself from death by fleeing to a marsh and hiding till the Greeks have gone. Sinon concludes his tale by a most pathetic reference to the probable fate of his family at home, and breaks down in tears.

Sinon pretends to explain the object of the horse.

145-198. His tears have the desired effect. Priam orders his fetters to be removed, bids him forget the Greeks, become a Trojan, and tell them why the horse was built. After again "protesting too much" his pure intentions, Sinon proceeds to explain that the anger of Minerva was kindled against the Greeks by the stealing of the Palladium—the sacred image of Minerva, on the possession of which the safety of Troy depended. Calchas declared that they must return to Greece and seek fresh auspices. Meanwhile they must set up this horse as a propitiatory offering to Minerva, and build it huge and high to prevent the Trojans from bringing it into the city, and thus securing the divine protection it would

carry with it. Tricked by this perjured art the Trojans yield to the temptation so subtly put in their way, and "those whom neither Tydeus' son nor Larissaean Achilles, ten years nor a thousand ships could conquer," succumb to the wiles of Sinon.

The Trojans are deceived.

Fate of Laocoon.

199-233. And now, as if to abet the treacherous Sinon, Minerva sends from Tenedos two serpents to attack Laocoon, as he is sacrificing at the altar. Side by side they swim the channel, and with deadly aim make for the two sons of the priest. After strangling the two boys, they turn upon Laocoon himself as he comes to the rescue. His horrifying shrieks rend the air. At last the serpents, their deadly work over, seek the shelter of Minerva's statue, and nestle at her feet. This intimation is all the superstitious Trojans require. Laocoon's warning is now regarded as sacrilege, and his fate as a punishment from Heaven.

The horse enters the city.

234-249. Deceived by Sinon and influenced by the omen, the Trojans make an opening in their walls, and, with the singing of boys and girls, draw the monster into the city. Four times it is halted, and four times the arms within give forth an ominous sound. But blinded and heedless the Trojans persist, and station the horse in the very citadel. Cassandra prophesies the dreadful result, but, as usual, is disbelieved. Ignorant of their pending fate the hapless Trojans deck themselves and celebrate the event.

The Greeks by night take possession of the city.

250-267. Meanwhile night shrouds the city and "the wiles of the Greeks"; the Trojans rest in peaceful slumbers from the unwonted excitement and merry-making of the day; the fleet steals back from Tenedos; and Sinon, under cover of the darkness, releases the pent-up Grecian heroes. The night-watches are slain, and, admitting their comrades through the open gates, the Greeks set out on their work of murder and destruction.

The shade of Hector warns Aeneas.

268-297. The shade of Hector appears to Aeneas in his sleep, and, informing him of the true situation, bids him flee the city. Hector places the image of Vesta and the sacred fire in Aeneas' hands and tells him to build for the household gods of Troy a new city beyond the seas.

Aeneas aroused.

298-317. Aeneas awakes, rushes to the top of his father's house, and beholds the city in flames. He frantically seizes

his arms, resolving to hasten to the citadel, and, if necessary, to die fighting.

Panthus brings tidings. Aeneas and a band of Trojans hasten to the rescue.

318-369. As he rushes forth, he is met by Panthus, priest of Apollo, who has just escaped from the citadel. In response to enquiries, Panthus tells how the city has been captured. Aeneas hastens towards the scene of conflict and is joined by several Trojans, among whom is Coroebus, the betrothed of Cassandra. Exhorted by Aeneas, this band moves on like a pack of hungry wolves. Terrible is the slaughter, and manifold are the scenes of death.

The tide of battle is turned; but only temporarily.

370-434. Not all on one side is the carnage. Androgeos and a large band of Greeks are taken unawares, and slain. On the suggestion of Coroebus, the victorious Trojans don the armour of the fallen Greeks, and continue their deadly work in disguise. Dismay is spread among the Greeks. But, alas! it is useless to fight against the fates. Coroebus spies Cassandra dragged along in chains, and rushes to her rescue. Here weapons of their friends kill many of the Trojans, who are mistaken for Greeks; and the Greeks, suddenly discovering the deception, rally from all quarters and overwhelm the followers of Aeneas. Coroebus and others fall, the remainder are scattered.

Destruction of Priam's Palace.

434-505. Aeneas, with only two followers, now makes his way to the abode of Priam. Here the brunt of the battle rages, the Greeks assaulting and the Trojans stoutly defending. Aeneas enters by a secret door in the rear and goes out upon the roof. He pries up a turret and hurls it down upon the Greeks beneath. Many are crushed by the fall, but others press on.

Pyrrhus, in glittering armour, smashes in the door, and through the opening the terrified inmates can be seen. Meanwhile despair and confusion reign within. The Greeks, led by Pyrrhus, come pouring in like the resistless tide of a river. The household is slain and the palace wrecked.

Death of Priam.

506-558. The aged king, seeing his palace in the hands of the enemy, girds on his armour, resolved to die in arms. His wife, Hecuba, as she clings to the altar in the middle of the court sees him and calls upon him to take refuge with her. Polites, one of Priam's sons, rushes in and is slain by Pyrrhus

before his father's eyes. The old man breaks forth into an angry denunciation of the murderer, but the latter turns on him, and with the words, "Take this message to my father in Hades, and be sure to tell him his son is degenerate," he plunges his sword to the hilt in the old man's side. The body of the once proud ruler of Asia now lies nameless and exposed on the shore.

Aeneas encounters Helen.

559-633. Aeneas suddenly finds himself alone, when he espies Helen crouching in concealment by the temple of Vesta. Indignant at the thought of her returning home in triumph from the city which she has ruined, he is on the point of slaying her, but he is suddenly checked by his goddess mother, Venus. The latter bids him think of rescuing his family, leaving Helen to her fate. Not Helen, but the gods have brought about the downfall of Troy. The gods are then revealed to Aeneas assisting the Greeks in the destruction of the city. Aeneas' eyes are opened to the futility of further resistance, and, protected by Venus, he passes to his home.

Prevented from slaying her by his mother, Venus.

Aeneas prepares to leave the city.

634-729. Aeneas endeavours to persuade his father to flee, but the latter refuses. In vain do all the household implore him to yield. Aeneas in despair calls for his arms, and is about to rush forth to his death, when Creusa beseeches him to remain and defend his home and family. Suddenly a supernatural light plays harmlessly about the head of the young Iulus. It is regarded as an omen by Anchises, who calls upon Jupiter to ratify it. A favourable response being given, Anchises consents to accompany Aeneas. The latter takes his father on his shoulders, and, with Iulus at his side and Creusa following at a distance, hastens out of the city.

Obstinacy of Anchises overcome by a prodigy.

Loss of Creusa.

730-770. Hurrying along, in terror at every sight and sound, Aeneas is suddenly alarmed by approaching foes, and in the excitement becomes separated from Creusa. Not till he reaches the temple of Ceres outside the walls, does he miss her. His anguish then is heart-rending.

Leaving father, son and companions, he returns in quest of Creusa. From place to place he goes. The Greeks hold everything; yet he fills the air with cries for the lost Creusa.

771-795. Suddenly the shade of Creusa confronts him. In affectionate terms she bids him grieve for her no longer, but bow to the will of Heaven. She then unfolds his future career, and vanishes.

The shade of Creusa appears to Aeneas.

796-804. Recovering from his astonishment, Aeneas returns to his companions. He finds a pitiable throng collected to accompany him into exile. And now as the morning star rises above Ida, he again takes his father on his shoulders and "flees to the mountains."

Aeneas flees to the mountains.

LITERARY NOTES.

If the Aeneid is to be read at all, it ought to be read as a work of art. Were mere facility in translating Latin aimed at, the pupil should be kept at prose authors until he graduates from the High School. Our curriculum, however, is based upon the theory that while the young student is acquiring technical familiarity with the process of translation, he can to some degree be brought face to face with the fact that the material he is working with is *literature*,—literature with a living, breathing soul, and a more or less attractive body; that the two great divisions of literature—prose and poetry—existed in Latin as they do in English; and that the distinction between the two was as keenly felt in the days of Horace and Vergil, as it is in the days of Tennyson and Browning.

That the pupil can be brought face to face with this fact, without conscious effort on his own part, or even that of the teacher, is a matter to be thankful for. Still what would be thought of our methods of teaching English literature, were they founded upon the principle that unconscious absorption of the beauties of poetry is all that our school programme requires? A knowledge, however limited, of the technicalities of art, increases the taste for art itself. If then our university matriculants can with profit study the technique of a Tennyson or a Wordsworth, there appears to be no good reason why those same students should not, while turning Vergil into English, examine in some simple and easy manner the devices by which that poet sought to render *his* message attractive.

The following brief notes, framed along this line, are inserted here with the hope that they may prove to some small degree suggestive, but suggestive merely, to the enthusiastic teacher of Latin.

Studies in Vividness.

Examine the following word-pictures :—

The Deserted Plain, 27-39.
The Death of Laocoon, 199-227.
Night-fall and return of the Greeks, 250-267.
Hector, 270-229.
The city in flames as seen from Anchises' house-top, 298-312.
Scenes of carnage amid the darkness, 360-369.
Storming of Priam's Palace ; 438-505.

Note the different points of view :—

(*a*) *from a distance:* the fight in front of the palace, 438-450.

(*b*) *a closer outside view:* the door battered in, and the household seen through the opening, 469-485.

(*c*) *from within:* the terror of the inmates at the approach of Pyrrhus, 486-495.

Death of Priam, 506-558.
The gods at work in the destruction of the city, 607-618.
Aeneas leaving the city, 721-734.

THE DEATH OF LAOCOON.

The Method :—the site of the tragedy,—the altar on the shore ; the serpents leaving Tenedos ; they swim the channel ; the tragedy itself, (*a*) death of the sons ; (*b*) of the father ; the sequel—the serpents retire to the shrine of Minerva.

Vividness of Detail :—in the description of the serpents :—

inmensis orbibus ;
pariter ad litora tendunt ;
pectora inter fluctus arrecta ;
iubaeque sanguineae superant undas ;
pars cetera pontum pone legit.

(other details may be found by the pupil).

Concrete for abstract ; particular for general ; epithet for thing signified : *pectora, alta, pelago, litora, fluctus, undas, salo, arva, agmine, parva corpora, artus,* etc.

Simile :—"*qualis mugitus,*" etc. Show the aptness of the comparison. Is the simile to be pressed in all its details ?

IMITATIVE HARMONY (prevalence of liquids).—*At gemini lapsu delubra ad summa dracones;* (of sibilants), *fit sonitus spumante salo.*

PATHOS—*parva corpora natorum; post ipsum auxilio subeuntem; manibus tendit divellere nodos.*

HORROR—heightened by CONTRAST; *tranquilla per alta—inmensis orbibus angues; perfusus sanie vittas atroque veneno.*

(show the contrast in each case).

REDEMPTION OF PAIN—by the BEAUTY of the concluding picture.

(wherein does the beauty consist?)

Studies in Pathos.

Illi me comitem. . . . . ab annis, 86-87.
nec mihi. . . . . ferentis, 137-144.
Death of Laocoon, 215-224.
Appearance of Hector, 270-279.
Sacra manu victosque deos parvumque nepotem, 320.
Fuimus Troes, fuit Ilium, 325.
Cassandra, 403-406.
At domus interior. . . . . 486-490.
Hecuba and Priam, 515-525.
hic Hecuba. . . . . sedebant;
si ipse meus nunc adforet Hector;
haec ara tuebitur omnes;
longaevum in sede locavit.
Death of Priam, 533-558.
subiit deserta Creusa
et direpta domus et parvi casus Iuli, 562.
606-607, *tu nequa parentis*
iussa time neu praeceptis parere recusa.
673-678, *cui parvus Iulus,*
Cui pater et coniunx quondam tua dicta relinquor.
Inplicuit sequiturque patrem non passibus aequis, 724.
Grief of Aeneas in seeking for Creusa, 763-765.
Creusa's farewell, "*O dulcis coniunx*," etc., 776-795.
The four concluding lines of this book. "*iamque iugis. . . . . petivi.*"

(Notice here the veil of tender sadness thrown over the scenes of that terrible night. "A tale of woe" indeed it is; but the light burns low, and the lurid glare of the burning city is softened into the dawning

light of that desolate morning on which, with hope faintly struggling into their breasts, the exiles are to face the world in quest of a new and distant home. And the central figure of it all is Aeneas, with the wound of Creusa's loss still aching. What a hush would fall upon the listening throng in Dido's banquet-hall as Aeneas thus sadly draws to a close this terrible chapter of his life !)

> "This having said, she left me all in tears,
> And minding much to speak; but she was gone,
> And subtly fled into the weightless air.
> Thrice rought I with mine arms to accoll her neck;
> Thrice did my hands' vain hold the image escape,
> Like nimble winds, and like the flying dream.
> So, night spent out, return I to my feres:
> And there, wondering, I find together swarmed
> A new number of mates, mothers, and men;
> A rout exiled, a wretched multitude,
> From each-where flock together, prest to pass
> With heart and goods to whatsoever land
> By sliding seas me listed them to lead.
> And now rose Lucifer above the ridge
> Of lusty Ide, and brought the dawning light.
> The Greeks held the entries of the gates beset,
> Of help there was no hope. Then gave I place,
> Took up my sire, and hasted to the hill." —SURREY.

CREUSA'S FAREWELL.

768—795.

Analysis for Pathos.

I.—THE EFFECTIVE PRELUDE.

(*a*) The intense grief of Aeneas: "*implevi clamore vias maestusque Creusam nequiquam ingeminans iterumque iterumque vocavi.*" Observe, by the way, the *endearing* use of the name *Creusa* all through; particularly in v. 784.

(*b*) The fright and terror of Aeneas on the appearance of the Spectre.

II.—THE FAREWELL.

"*O dulcis coniunx.*"

The *tenderness* of the argument used to assuage his grief:—

(*a*) Her loss decreed by Heaven.

(*b*) A happy future awaits him. (Note the unselfishness in "*regia coniunx parta tibi.*")

(*c*) She is saved by death from the dreaded life of a captive slave; (note the *force* in the *contrast* between "*Graiis servitum matribus ibo*" and "*divae Veneris nurus.*")

(*d*) The little son Iulus lives, as a seal of their love and a bond between the living and the dead.

Observe the tenderness in "*lacrimas dilectae pelle Creusae*" (the third person "*Creusae*" for "*mei*"); and in "*Nati serva communis amorem.*"

III.—The Sequel.

The grief of Aeneas at the vanishing of Creusa—his frantic efforts to embrace the empty shadow.

Deseruit—"Observe the tender reproach contained in this word; observe, also, that it is spoken, not of Creusa (on whom the exquisite judgment of the poet is careful not to throw even the shadow of an imputation), but of the apparition, against which it falls harmless, while at the same time it expresses the bereavement of Aeneas, and his affection towards his wife."—Henry.

QUESTIONS.

1. Discuss the attitude of Vergil towards :—

 (*a*) Womanhood, *e.g.*, Cassandra, Hecuba, and Creusa.

 (*b*) Old age, *e.g.*, Laocoon, Priam, Anchises.

 (*c*) A young and lusty warrior, *e.g.*, Aeneas, Pyrrhus.

2. Make a synopsis of the episode of Sinon, noting Vergil's aim and method in developing the story.

3. Write a note on the introduction of *the supernatural* in Book II. How far is this *subjective?*

4. Make a list of the *similes* in Book II. In each distinguish the *essential* from the *non-essential* or *ornamental*. N.B.—The similes are *italicized* in the text.

5. In discussing Vergil's use of *simile*, Mr. Sidgwick says: "The art is shown in the workmanship rather than in the choice of the comparison; in its vividness, beauty, and truth of detail. . . . . This is what we may call the primitive use of the simile. . . . There is however a *modern* use of the simile which is quite different. If we open Shelley we read:

The golden gates of sleep unbar
Where strength, and beauty, met together,
Kindle their image like a star
In a sea of glassy weather.

Here there is nothing obvious in the comparison." . . . Examine the aptness of Mr. Sidgwick's criticism with reference to each of the similes in the book.

6. Point out the beauty of "workmanship" in the simile that compares the fall of Troy to the fall of a stately ash, 626-631.

7. Point out instances of *Poetic Grammar* as used by Vergil. See explanatory notes, and a list of grammatical peculiarities.

EXTRACTS AND COMMENTS.

"Vergil is the first of Latin poets, and one of the first poets of the world: and the Aeneid is his greatest work. Propertius announced the forthcoming poem in the well-known line, "*Nescio quid maior nascitur Iliade*": and from the day of its publication it was a classic and no Roman refers to it except to praise. No poet has been more deeply loved and revered by the best in all ages: and to two of the greatest he was one main source of inspiration. Milton's *Paradise Lost* is filled with memories of Vergil: and Dante calls him his guide and his master.

It is obvious that the sort of merit that is implied by facts like these cannot be explained to the learner in a few pages of preface to a school-book. To appreciate Vergil *thoroughly* requires a fine natural sensibility to poetry, a real and intimate knowledge of Latin and perhaps some experience of life: and even then it cannot be taught, it must come from within. Much, however, can be done *even by beginners*, if the poet himself be read with care, and with desire to appreciate. Some help, too, can be gained by reading the best poetic translations (*e.g.*, Conington and Bowen), and the best criticisms on the poet's work (*e.g.*, Prof. Nettleship's "Suggestions Introductory to a study of the Aeneid," Prof. Sellar's treatise and an essay by Mr. F. W. H. Myers)."—SIDGWICK.

Further, in characterizing the Second Book as one of "the three great books," viz., II, IV, and VI, which justify our admiration of the Aeneid, Mr. Sidgwick remarks:—

"In the first of these, the Tragedy of Troy, we find perhaps the best specimen of the truly *epic* quality of Vergil: the stately and pathetic narrative given in poetry at once *powerful, picturesque* and *melodious.* The subject also affords full scope for other special characteristics of the poet; his reverence for the gods, his feeling of the power of fate, and his deep sense of the sadness of human life. All these are shown in relating the struggle of the doomed city, with the very gods against it: the "dramatic irony" of the Greek fraud beguiling the Trojans to assist in their own destruction; the disregarded prophecies and tragic fates of Laocoon and Cassandra; the fall of the royal greatness, and the cruel death of Priam and his house."

"Of the metre it must suffice to say broadly that Vergil truly *created* it, and that it died with him. . . . . Vergil alone unfolded and commanded its full resources. In one word his superiority consists, on the more technical side, in a far greater variety of rhythm, by his use of elision, pause, caesura, and arrangement of feet; and on the higher side in an infinitely more subtle sense both of sound and of the power of language."

"Lastly, there is the more peculiar quality, closely connected with those referred to, but more profound, which only the greatest poets possess: the art whereby the words that seem the simplest, and are naturally spoken of the incidents and actors in the drama, have somehow a wider significance and touch deeper springs in our nature; words which haunt the memory with a charm and a force which we cannot ever fully explain. . . . . Dr. Newman speaks of Vergil's "single words and phrases, his pathetic half lines giving utterance as the voice of nature herself to that pain and weariness yet hope of better things which is the experience of her children in every time."—SIDGWICK.

In connection with the above it would be a fruitful exercise for the student to cultivate the habit of discerning and noting these "single words and phrases" that "haunt the memory." For example take "*Dis aliter visum,*" "*quorum pars magna fui,*" and "*adsensere omnes, et, quae sibi quisque timebat, unius in miseri exitium conversa tulere.*"

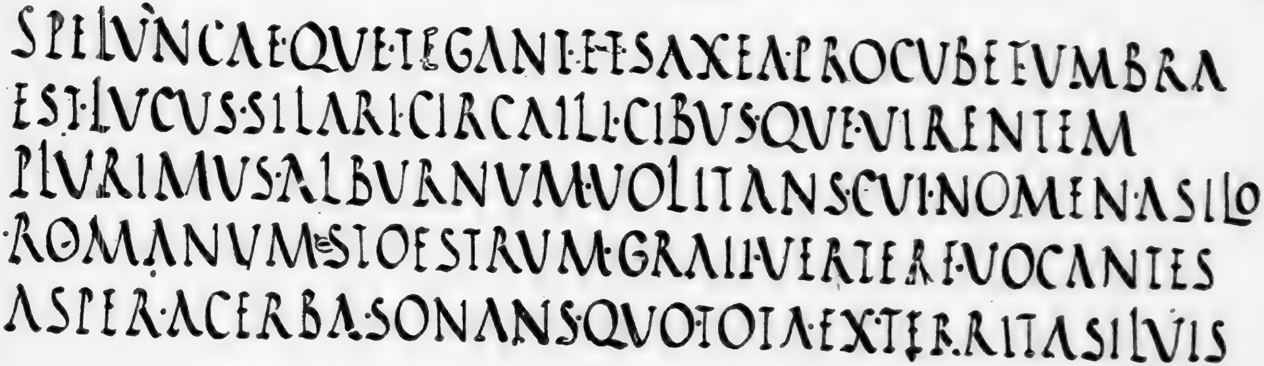
Imitations of Homer.

Aeneid II.

3-12	the wanderer's tale told to the royal company	Od. IX 2 sqq.
8	"the night will fail ere I finish"	XI 330
36	deliberations about the wooden horse	VIII 506
290-603	Troy falls from its height	Il. XIII 772
307	shepherd hearing the noise afar	IV 455
342	lover of Cassandra promised aid to Priam	XIII 364
361	who can count the woes?	Od. III 113
379	as a traveller starts back from a snake	Il. III 33
416	the conflict of the winds	IX 5
428	*dis aliter visum*	Od. I 234
471	snake fed on poisonous herbs	Il. XXII 93
601	"not you, the gods are to blame"	III 164
605	she took the mist from his eyes	V 127
610	the earth-shaker upheaving the foundations	XII 27
626	the felling of an oak	XIII 389
774	hair stood on end, voice was choked	XXIV 59
792	thrice strove to embrace: thrice it fled away	Od. XI 206

[From Ribbeck, *per* Sidgwick.]

Facsimile of Codex Romanus (4th or 5th Century) of Vergil, Geo. III., 145-149, illustrating the earliest approach extant to Vergilian handwriting. For purposes of printing reduced almost one half.



Reprint in Modern Capitals :—

SPELVNCAE·QVE·TEGANT·ET·SAXEA·PROCVBET·VMBRA
EST LVCVS·SILARI·CIRCAILI·CIBVS·QVE·VIRENTEM
PLVRIMVS·ALBVRNVM·VOLITANS·CVI·NOMEN·ASILO
ROMANVM·eSTOESTRVM·GRAII·VERTERE·VOCANTES
ASPER·ACERBA·SONANS·QVO·TOTA·EX·TERRITASILVIS

Representation in a modern text :—

speluncaeque tegant et saxea procubet umbra.
est lucos (MS lucus) Silari circa ilicibusque virentem
plurimus Alburnum volitans, cui nomen asilo
Romanum est, oestrum Grai vertere vocantes,
asper, acerba sonans, quo tota exterrita silvis



Aeneas at the Court of Dido.

P. QUERIN.



P. GUERIN.

Aeneas at the Court of Dido.



VERGIL, THE ROMAN POET.

P. VERGILI MARONIS AENEIDOS

LIBER II.

SCENE—*Dido's Court, Karthage.*

AENEAS BEGINS HIS STORY OF THE FALL OF TROY.

Conticuere omnes, intentique ora tenebant.
inde toro Pater Aeneas sic orsus ab alto :
"infandum, regina, iubes renovare dolorem,
Troianos ut opes et lamentabile regnum
eruerint Danai, quaeque ipse miserrima vidi,
et quorum pars magna fui. quis talia fando
Myrmidonum Dolopumve aut duri miles Ulixi
temperet a lacrimis ? et iam nox umida caelo
praecipitat, suadentque cadentia sidera somnos,

sed si tantus amor casus cognoscere nostros,
et breviter Troiae supremum audire laborem,
quamquam animus meminisse horret luctuque refūgit
incipiam.

The Wooden Horse.

fracti bello fatisque repulsi
ductores Danaūm, tot iam labentibus annis,
instar montis equum divina Palladis arte
aedificant, sectaque intexunt abiete costas :
votum pro reditu simulant ; ea fama vagatur.
huc delecta virum sortiti corpora furtim
includunt caeco lateri, penitusque cavernas
ingentes uterumque armato milite complent.

The Greeks Retire to Tenedos.

Joy of the Trojans.—Conflicting opinions as to the disposal of the horse.

est in conspectu Tenedos, notissima fama
insula, dives opum, Priami dum regna manebant,
nunc tantum sinus et statio male fida carinis :
huc se provecti deserto in litore condunt.
nos abiisse rati et vento petiisse Mycenas.
ergo omnis longo solvit se Teucria luctu :
panduntur portae ; iuvat ire et Dorica castra
desertosque videre locos litusque relictum.
hic Dolopum manus, hic saevus tendebat Achilles ;
classibus hic locus, hic acie certare solebant.
pars stupet innuptae donum exitiale Minervae,
et molem mirantur equi ; primusque Thymoetes
duci intra muros hortatur et arce locari,
sive dolo, seu iam Troiae sic fata ferebant.

at Capys, et quorum melior sententia menti,
aut pelago Danaum insidias suspectaque dona
praecipitare iubent, subiectisque urere flammis:
aut terebrare cavas uteri et temptare latebras.
scinditur incertum studia in contraria vulgus.

Laocoon's Warning.

"Timeo Danaos et dona ferentes"—He hurls his spear at the horse.

primus ibi ante omnes, magna comitante caterva,
Laocoon ardens summa decurrit ab arce;
et procul: 'o miseri, quae tanta insania, cives?
creditis avectos hostes? aut ulla putatis
dona carere dolis Danaum? sic notus Ulixes?
aut hoc inclusi ligno occultantur Achivi,
aut haec in nostros fabricata est machina muros
inspectura domos venturaque desuper urbi;
aut aliquis latet error: equo ne credite, Teucri.
quidquid id est, timeo Danaos et dona ferentes.'
sic fatus validis ingentem viribus hastam
in latus inque feri curvam compagibus alvum
contorsit. stetit illa tremens, uteroque recusso
insonuere cavae gemitumque dedere cavernae.
et, si fata deum, si mens non laeva fuisset,
impulerat ferro Argolicas foedare latebras;
Troiaque nunc staret, Priamique arx alta, maneres.

Sinon's Perfidy.

Sinon appears on the scene—His pitiful appeal.

ecce, manus iuvenem interea post terga revinctum
pastores magno ad regem clamore trahebant
Dardanidae, qui se ignotum venientibus ultro,

hoc ipsum ut strueret Troiamque aperiret Achivis,
obtulerat, fidens animi, atque in utrumque paratus,
seu versare dolos, seu certae occumbere morti.
undique visendi studio Troiana iuventus
circumfusa ruit, certantque inludere capto.
accipe nunc Danaum insidias, et crimine ab uno
disce omnes.
namque ut conspectu in medio turbatus inermis
constitit, atque oculis Phrygia agmina circumspexit:
'heu, quae nunc tellus,' inquit, 'quae me aequora possunt
accipere? aut quid iam misero mihi denique restat
cui neque apud Danaos usquam locus, et super ipsi
Dardanidae infensi poenas cum sanguine poscunt?'
quo gemitu conversi animi, compressus et omnis
impetus. hortamur fari; quo sanguine cretus,
quidve ferat, memoret, quae sit fiducia capto.
ille haec, deposita tandem formidine, fatur:

Sinon's story of persecution by Ulysses.

'cuncta equidem tibi, rex, fuerit quodcumque, fatebor
vera,' inquit: 'neque me Argolica de gente negabo:
hoc primum; nec, si miserum fortuna Sinonem
finxit, vanum etiam mendacemque improba finget.
fando aliquod si forte tuas pervenit ad aures
Belidae nomen Palamedis et incluta fama
gloria, quem falsa sub proditione Pelasgi
insontem infando indicio, quia bella vetabat,
demisere neci, nunc cassum lumine lugent;
illi me comitem et consanguinitate propinquum
pauper in arma pater primis huc misit ab annis.
dum stabat regno incolumis, regumque vigebat
consiliis, et nos aliquod nomenque decusque

gessimus. invidia postquam pellacis Ulixi—
haud ignota loquor—superis concessit ab oris,
adflictus vitam in tenebris luctuque trahebam,
et casum insontis mecum indignabar amici.
nec tacui demens ; et me, fors si qua tulisset,
si patrios unquam remeassem victor ad Argos,
promisi ultorem, et verbis odia aspera movi.
hinc mihi prima mali labes ; hinc semper Ulixes
criminibus terrere novis ; hinc spargere voces
in vulgum ambiguas, et quaerere conscius arma.
nec requievit enim, donec Calchante ministro—
sed quid ego haec autem nequiquam ingrata revolvo ?
quidve moror, si omnes uno ordine habetis Achivos,
idque audire sat est ? iamdudum sumite poenas :
hoc Ithacus velit, et magno mercentur Atridae.'
tum vero ardemus scitari et quaerere causas,
ignari scelerum tantorum artisque Pelasgae."
prosequitur pavitans, et ficto pectore fatur :

After feigning hesitation, Sinon renews his story—Instigated by Ulysses, Calchas the seer dooms him to death.

" saepe fugam Danai Troia cupiere relicta
moliri et longo fessi discedere bello ;—
fecissentque utinam !—saepe illos aspera ponti
interclusit hiemps, et terruit Auster euntes.
praecipue, cum iam hic trabibus contextus acernis
staret equus, toto sonuerunt aethere nimbi.
suspensi Eurypylum scitantem oracula Phoebi
mittimus ; isque adytis haec tristia dicta reportat :
'sanguine placastis ventos et virgine caesa,
cum primum Iliacas, Danai, venistis ad oras :
sanguine quaerendi reditus, animaque litandum

Argolica.' vulgi quae vox ut venit ad aures,
obstipuere animis, gelidusque per ima cucurrit
ossa tremor, cui fata parent, quem poscat Apollo.
hic Ithacus vatem magno Calchanta tumultu
protrahit in medios; quae sint ea numina divom,
flagitat. et mihi iam multi crudele canebant
artificis scelus, et taciti ventura videbant.
bis quinos silet ille dies, tectusque recusat
prodere voce sua quemquam aut opponere morti.
vix tandem, magnis Ithaci clamoribus actus,
composito rumpit vocem, et me destinat arae.
adsensere omnes, et, quae sibi quisque timebat,
unius in miseri exitium conversa tulere.
iamque dies infanda aderat; mihi sacra parari,
et salsae fruges, et circum tempora vittae.

Sinon tells of his escape from the Greeks—King Priam takes pity on him, welcomes him as a citizen of Troy, and bids him explain the object of the horse.



eripui, fateor, leto me, et vincula rupi;
limosoque lacu per noctem obscurus in ulva
delitui, dum vela darent, si forte dedissent.
nec mihi iam patriam antiquam spes ulla videndi,
nec dulces natos exoptatumque parentem;
quos illi fors et poenas ob nostra reposcent
effugia, et culpam hanc miserorum morte piabunt.
quod te per superos et conscia numina veri,
per, si qua est, quae restet adhuc mortalibus usquam
intemerata fides, oro, miserere laborum
tantorum, miserere animi non digna ferentis."
his lacrimis vitam damus, et miserescimus ultro.
ipse viro primus manicas atque arta levari

pity
n ex-





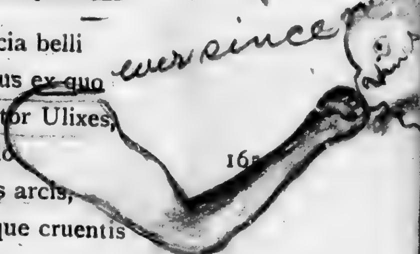
Minerva Bellica.

vincla iubet Priamus, dictisque ita fatur amicis :
"quisquis es, amissos hinc iam obliviscere Graios :
noster eris ; mihique haec edissere vera roganti.
quo molem hanc inmanis equi statuere ? quis auctor ?
quidve petunt ? quae religio aut quae machina belli ?"

Sinon resumes—The horse was erected to atone to Minerva for the theft of the Palladium.

dixerat. ille dolis instructus et arte Pelasga,
sustulit exutas vinclis ad sidera palmas :
"vos aeterni ignes, et non violabile vestrum
testor numen," ait, "vos arae ensesque nefandi,
quos fugi, vittaeque deum, quas hostia gessi :
fas mihi Graiorum sacrata resolvere iura,
fas odisse viros, atque omnia ferre sub auras,
si qua tegunt : teneor patriae nec legibus ullis.
tu modo promissis maneas, servataque serves
Troia fidem, si vera feram, si magna rependam.

omnis spes Danaum et coepti fiducia belli
Palladis auxiliis semper stetit. impius ex quo
Tydides sed enim scelerumque inventor Ulixes,
fatale adgressi sacrato avellere templo
Palladium, caesis summae custodibus arcis,
corripuere sacram effigiem, manibusque cruentis
virgineas ausi divae contingere vittas ;
ex illo fluere ac retro sublapsa referri
spes Danaum ; fractae vires, aversa deae mens.
nec dubiis ea signa dedit Tritonia monstris.
vix positum castris simulacrum : arsere coruscae
luminibus flammae arrectis, salsusque per artus
sudor iit, terque ipsa solo—mirabile dictu—



emicuit, parmamque ferens hastamque trementem.
extemplo temptanda fuga canit aequora Calchas;
nec posse Argolicis exscindi Pergama telis,
omina ni repetant Argis, numenque reducant,
quod pelago et curvis secum avexere carinis.
et nunc, quod patrias vento petiere Mycenas,
arma deosque parant comites, pelagoque remenso
inprovisi aderunt. ita digerit omina Calchas.
hanc pro Palladio moniti, pro numine laeso
effigiem statuere, nefas quae triste piaret:

Sinon's master-stroke—The Trojans tempted to bring the horse into the city.

hanc tamen inmensam Calchas attollere molem
roboribus textis, caeloque educere iussit,
ne recipi portis, aut duci in moenia possit,
neu populum antiqua sub religione tueri.
nam si vestra manus violasset dona Minervae,
tum magnum exitium—quod di prius omen in ipsum
convertant!—Priami imperio Phrygibusque futurum:
sin manibus vestris vestram ascendisset in urbem,
ultro Asiam magno Pelopea ad moenia bello
venturam, et nostros ea fata manere nepotes.'
talibus insidiis periurique arte Sinonis
credita res, captique dolis lacrimisque coactis
quos neque Tydides, nec Larissaeus Achilles,
non anni domuere decem, non mille carinae.

The Fate of Laocoon.

hic aliud maius miseris multoque tremendum
obicitur magis, atque inprovida pectora turbat.
Laocoon, ductus Neptuno sorte sacerdos,

horse



Laocoon.

"Laocoon". Snakes & Co.

nefas - sacrilege. n. indecl.

D. M. Loudon

sollemnes taurum ingentem mactabat ad aras.
ecce autem gemini a Tenedo tranquilla per alta—
horresco referens—inmensis orbibus angues
incumbunt pelago, pariterque ad litora tendunt;
pectora quorum inter fluctus arrecta iubaeque
sanguineae superant undas; pars cetera pontum
pone legit, sinuantque immensa volumine terga;
fit sonitus spumante salo; iamque arva tenebant,
ardentesque oculos suffecti sanguine et igni
sibila lambebant linguis vibrantibus ora.
diffugimus visu exsangues: illi agmine certo
Laocoonta petunt; et primum parva duorum
corpora natorum serpens amplexus uterque
implicat, et miseros morsu depascitur artus;
post ipsum, auxilio subeuntem ac tela ferentem,
corripiunt, spirisque ligant ingentibus; et iam
bis medium amplexi, bis collo squamea circum
terga dati, superant capite et cervicibus altis.
ille simul manibus tendit divellere nodos,
perfusus sanie vittas atroque veneno;
clamores simul horrendos ad sidera tollit:
qualis mugitus, fugit cum saucius aram
taurus et incertam excussit cervice securim.
at gemini lapsu delubra ad summa dracones
effugiunt, saevaeque petunt Tritonidis arcem,
sub pedibusque deae, clipeique sub orbe teguntur.
tum vero tremefacta novus per pectora cunctis
insinuat pavor; et scelus expendisse merentem
Laocoonta ferunt, sacrum qui cuspide robur
laeserit, tergo sceleratam intorserit hastam.
ducendum ad sedes simulacrum, orandaque divae
numina conclamant.

THE HORSE ENTERS THE CITY.

dividimus muros et moenia pandimus urbis.
accingunt omnes operi, pedibusque rotarum
subiciunt lapsus, et stuppea vincula collo
intendunt. scandit fatalis machina muros,
feta armis: pueri circum innuptaeque puellae
sacra canunt, funemque manu contingere gaudent.
illa subit, mediaeque minans inlabitur urbi.
o patria, o divom domus Ilium, et incluta bello
moenia Dardanidum! quater ipso in limine portae
substitit, atque utero sonitum quater arma dedere.
instamus tamen inmemores caecique furore,
et monstrum infelix sacrata sistimus arce.
tunc etiam fatis aperit Cassandra futuris
ora, dei iussu non unquam credita Teucris.
nos delubra deum miseri, quibus ultimus esset
ille dies, festa velamus fronde per urbem.

Night falls—The fleet returns from Tenedos—Sinon releases the Grecian heroes from within the horse.

vertitur interea caelum, et ruit Oceano nox
involvens umbra magna terramque polumque
Myrmidonumque dolos; fusi per moenia Teucri
conticuere; sopor fessos complectitur artus.
et iam Argiva phalanx instructis navibus ibat
a Tenedo, tacitae per amica silentia lunae,
litora nota petens, flammas cum regia puppis
extulerat, fatisque deum defensus iniquis,
inclusos utero Danaos et pinea furtim
laxat claustra Sinon. illos patefactus ad auras
reddit equus, laetique cavo se robore promunt

Thessandrus Sthenelusque duces, et dirus Ulixes,
demissum lapsi per funem, Acamasque, Thoasque,
Pelidesque Neoptolemus, primusque Machaon,
et Menelaus, et ipse doli fabricator Epeos.
invadunt urbem somno vinoque sepultam;
caeduntur vigiles, portisque patentibus omnes
accipiunt socios, atque agmina conscia iungunt.

The Ghost of Hector Warns Aeneas.

tempus erat, quo prima quies mortalibus aegris
incipit, et dono divom gratissima serpit.
in somnis, ecce, ante oculos maestissimus Hector
visus adesse mihi, largosque effundere fletus,
raptatus bigis, ut quondam, aterque cruento
pulvere, perque pedes traiectus lora tumentes.
hei mihi, qualis erat! quantum mutatus ab illo
Hectore, qui redit exuvias indutus Achilli,
vel Danaum Phrygios iaculatus puppibus ignes!
squalentem barbam, et concretos sanguine crines,
vulneraque illa gerens, quae circum plurima muros
accepit patrios. ultro flens ipse videbar
compellare virum, et maestas expromere voces:
'o lux Dardaniae, spes o fidissima Teucrum,
quae tantae tenuere morae? quibus Hector ab oris
exspectate venis? ut te post multa tuorum
funera, post varios hominumque urbisque labores
defessi aspicimus! quae causa indigna serenos
foedavit voltus? aut cur haec vulnera cerno?'
ille nihil, nec me quaerentem vana moratur,
sed graviter gemitus imo de pectore ducens,
'heu! fuge, nate dea, teque his,' ait, 'eripe flammis.
hostis habet muros; ruit alto a culmine Troia.

Troy from its very summit is sinking in ruins.

sat patriae Priamoque datum ; si Pergama dextra
defendi possent, etiam hac defensa fuissent.
sacra suosque tibi commendat Troia Penates ;
hos cape fatorum comites ; his moenia quaere,
magna pererrato statues quae denique ponto.'
sic ait, et manibus vittas Vestamque potentem
aeternumque adytis effert penetralibus ignem.

The Destruction of the City.

Aeneas awakes, rushes to the top of his father's house and beholds the city in flames.

diverso interea miscentur moenia luctu ;
et magis atque magis, quamquam secreta parentis
Anchisae domus arboribusque obtecta recessit,
clarescunt sonitus, armorumque ingruit horror.
excutior somno, et summi fastigia tecti
ascensu supero, atque arrectis auribus adsto ;
in segetem veluti cum flamma furentibus Austris
incidit, aut rapidus montano flumine torrens
sternit agros, sternit sata laeta boumque labores,
praecipitesque trahit silvas, stupet inscius alto
accipiens sonitum saxi de vertice pastor.
tum vero manifesta fides, Danaumque patescunt
insidiae. iam Deïphobi dedit ampla ruinam,
Vulcano superante, domus ; iam proximus ardet
Ucalegon ; Sigea igni freta lata relucent :
exoritur clamorque virum clangorque tubarum.
arma amens capio ; nec sat rationis in armis ;
sed glomerare manum bello et concurrere in arcem
cum sociis ardent animi. furor iraque mentem
praecipitant, pulchrumque mori succurrit in armis.

Panthus, priest of Apollo, brings tidings.

ecce autem telis Panthus elapsus Achivum,
Panthus Othryades, arcis Phoebique sacerdos,
sacra manu victosque deos parvumque nepotem
ipse trahit, cursuque amens ad limina tendit.
'quo res summa loco, Panthu? quam prendimus arcem?'
vix ea fatus eram, gemitu cum talia reddit:
'venit summa dies et ineluctabile tempus
Dardaniae. fuimus Troes, fuit Ilium et ingens
gloria Teucrorum. ferus omnia Iuppiter Argos
transtulit: incensa Danai dominantur in urbe.
arduus armatos mediis in moenibus adstans
fundit equus, victorque Sinon incendia miscet
insultans; portis alii bipatentibus adsunt,
milia quot magnis umquam venere Mycenis;
obsedere alii telis angusta viarum
oppositi; stat ferri acies mucrone corusco
stricta, parata neci; vix primi proelia temptant
portarum vigiles, et caeco Marte resistunt.'

Maddened by the news, Aeneas rushes forth, and is joined by several Trojans.

talibus Othryadae dictis et numine divom
in flammas et in arma feror, quo tristis Erinys,
quo fremitus vocat et sublatus ad aethera clamor.
addunt se socios Rhipeus et maximus armis
Epytus, oblati per lunam, Hypanisque Dymasque,
et lateri adglomerant nostro, iuvenisque Coroebus
Mygdonides. illis ad Troiam forte diebus
venerat, insano Cassandrae incensus amore,
et gener auxilium Priamo Phrygibusque ferebat,
infelix, qui non sponsae praecepta furentis
audierit.

These he exhorts to face death bravely, and together they press on like a pack of hungry wolves.

quos ubi confertos audere in proelia vidi,
incipio super his : 'iuvenes, fortissima frustra
pectora, si vobis audentem extrema cupido
certa sequi, quae sit rebus fortuna videtis :
excessere omnes, adytis arisque relictis,
di, quibus imperium hoc steterat ; succurritis urbi
incensae : moriamur, et in media arma ruamus
una salus victis nullam sperare salutem.'
sic animis iuvenum furor additus. *inde, lupi ceu*
raptores atra in nebula, quos inproba ventris
exegit caecos rabies, catulique relicti
faucibus exspectant siccis, per tela, per hostes
vadimus haud dubiam in mortem, mediaque tenemus
urbis iter.
nox atra cava circumvolat umbra.
quis cladem illius noctis, quis funera fando
explicet, aut possit lacrimis aequare labores ?
urbs antiqua ruit, multos dominata per annos ;
plurima perque vias sternuntur inertia passim
corpora, perque domos et religiosa deorum
limina. nec soli poenas dant sanguine Teucri ;
quondam etiam victis redit in praecordia virtus,
victoresque cadunt Danai. crudelis ubique
luctus, ubique pavor, et plurima mortis imago.

The tide of battle turns—Androgeos and his band of Greeks surprised and slaughtered.

primus se, Danaum magna comitante caterva,
Androgeos offert nobis, socia agmina credens
inscius, atque ultro verbis compellat amicis

'festinate viri: nam quae tam sera moratur
segnities? alii rapiunt incensa feruntque
Pergama: vos celsis nunc primum a navibus itis!'
dixit; et extemplo—neque enim responsa dabantur
fida satis—sensit medios delapsus in hostes.
obstipuit, retroque pedem cum voce repressit.
inprovisum aspris veluti qui sentibus anguem
pressit humi nitens, trepidusque repente refugit
attollentem iras, et caerula colla tumentem:
haud secus Androgeos visu tremefactus abibat.
inruimus, densis et circumfundimur armis,
ignarosque loci passim et formidine captos
sternimus. adspirat primo fortuna labori.

Donning the armour of the fallen Greeks, Aeneas and his followers spread terror among the invaders. "Multos Danaum demittimus Orco."

atque hic successu exsultans animisque Coroebus,
'o socii, qua prima,' inquit, 'fortuna salutis
monstrat iter, quaque ostendit se dextra, sequamur:
mutemus clipeos, Danaumque insignia nobis
aptemus. dolus an virtus, quis in hoste requirat?
arma dabunt ipsi.' sic fatus deinde comantem
Androgei galeam clipeique insigne decorum
induitur, laterique Argivum accommodat ensem.
hoc Rhipeus, hoc ipse Dymas, omnisque iuventus
laeta facit; spoliis se quisque recentibus armat.
vadimus inmixti Danais haud numine nostro,
multaque per caecam congressi proelia noctem
conserimus; multos Danaum demittimus Orco.
diffugiunt alii ad naves, et litora cursu
fida petunt; pars ingentem formidine turpi
scandunt rursus equum, et nota conduntur in alvo.

But, alas! the Fates are against them—Coroebus, by the rescue of Cassandra, draws fresh hordes of Greeks upon them.

heu nihil invitis fas quemquam fidere divis!
ecce trahebatur passis Priameia virgo
crinibus a templo Cassandra adytisque Minervae,
ad caelum tendens ardentia lumina frustra,
lumina, nam teneras arcebant vincula palmas.
non tulit hanc speciem furiata mente Coroebus,
et sese medium iniecit periturus in agmen.
consequimur cuncti et densis incurrimus armis.
hic primum ex alto delubri culmine telis
nostrorum obruimur, oriturque miserrima caedes
armorum facie et Graiarum errore iubarum.
tum Danai gemitu atque ereptae virginis ira
undique collecti invadunt, accerrimus Aiax,
et gemini Atridae, Dolopumque exercitus omnis:
adversi rupto ceu quondam turbine venti
confligunt, Zephyrusque, Notusque, et laetus Eois
Eurus equis: stridunt silvae, saevitque tridenti
spumeus atque imo Nereus ciet aequora fundo.
illi etiam, si quos obscura nocte per umbram
fudimus insidiis, totaque agitavimus urbe,
adparent; primi clipeos mentitaque tela
adgnoscunt, atque ora sono discordia signant.

Coroebus and others fall—The rest of the band are scattered.

ilicet obruimur numero: primusque Coroebus
Peneleï dextra divae armipotentis ad aram
procumbit; cadit et Rhipeus, iustissimus unus
qui fuit in Teucris et servantissimus aequi;
dis aliter visum; pereunt Hypanisque Dymasque,

confixi a sociis ; nec te tua plurima, Panthu,
labentem pietas, nec Apollinis infula texit.
Iliaci cineres, et flamma extrema meorum,
testor, in occasu vestro nec tela nec ullas
vitavisse vices Danaum, et si fata fuissent,
ut caderem, meruisse manu.

Destruction of Priam's Palace.

Conflict at the doors of the Palace.

divellimur inde :
Iphitus et Pelias mecum ; quorum Iphitus aevo
iam gravior, Pelias et vulnere tardus Ulixi ;
protinus ad sedes Priami clamore vocati.
hic vero ingentem pugnam, ceu cetera nusquam
bella forent, nulli tota morerentur in urbe,
sic Martem indomitum, Danaosque ad tecta ruentes
cernimus, obsessumque acta testudine limen.
haerent parietibus scalae, postesque sub ipsos
nituntur gradibus, clipeosque ad tela sinistris
protecti obiciunt, prensant fastigia dextris.
Dardanidae contra turres ac tecta domorum
culmina convellunt : his se, quando ultima cernunt,
extrema iam in morte parant defendere telis ;
auratasque trabes, veterum decora alta parentum,
devolvunt : alii strictis mucronibus imas
obsedere fores ; has servant agmine denso.

Aeneas enters by a postern, rushes to the roof, and hurls a tower upon the Greeks below.

instaurati animi, regis succurrere tectis,
auxilioque levare viros, vimque addere victis.

limen erat caecaeque fores et pervius usus
tectorum inter se Priami, postesque relicti
a tergo, infelix qua se, dum regna manebant,
saepius Andromache ferre incomitata solebat
ad soceros, et avo puerum Astyanacta trahebat.
evado ad summi fastigia culminis, unde
tela manu miseri iactabant inrita Teucri.
turrim in praecipiti stantem summisque sub astra
eductam tectis, unde omnis Troia videri
et Danaum solitae naves et Achaica castra,
adgressi ferro circum, qua summa labantes
iuncturas tabulata dabant, convellimus altis
sedibus, inpulimusque: ea lapsa repente ruinam
cum sonitu trahit, et Danaum super agmina late
incidit.

But in vain: Pyrrhus and others press forward—An opening in the door is made.

ast alii subeunt; nec saxa, nec ullum
telorum interea cessat genus.
vestibulum ante ipsum primoque in limine Pyrrhus
exsultat telis et luce coruscus aena;
qualis ubi in lucem coluber mala gramina pastus,
frigida sub terra tumidum quem bruma tegebat,
nunc positis novus exuviis nitidusque iuventa,
lubrica convolvit sublato pectore terga,
arduus ad solem, et linguis micat ore trisulcis.
una ingens Periphas et equorum agitator Achillis
armiger Automedon, una omnis Scyria pubes
succedunt tecto, et flammas ad culmina iactant.
ipse inter primos correpta dura bipenni
limina perrumpit, postesque a cardine vellit
aeratos; iamque excisa trabe firma cavavit

I. M. Loudon



Helen of Troy. SIR FRED'K LEIGHTON.


TON.

robora, et ingentem lato dedit ore fenestram.
adparet domus intus, et atria longa patescunt ;
adparent Priami et veterum penetralia regum,
armatosque vident stantes in limine primo.

Scene of despair within the palace—The dread Pyrrhus bursts in—The household slaughtered—"tenent Danai, qua deficit ignis."

at domus interior gemitu miseroque tumultu
miscetur ; penitusque cavae plangoribus aedes
femineis ululant ; ferit aurea sidera clamor.
tum pavidae tectis matres ingentibus errant,
amplexaeque tenent postes, atque oscula figunt.
instat vi patria Pyrrhus ; nec claustra, neque ipsi
custodes sufferre valent. labat ariete crebro
ianua, et emoti procumbunt cardine postes.
fit via vi : rumpunt aditus, primosque trucidant
inmissi Danai, et late loca milite complent.
non sic, aggeribus ruptis cum spumeus amnis
exiit, oppositasque evicit gurgite moles,
fertur in arva furens cumulo, camposque per omnes
cum stabulis armenta trahit. vidi ipse furentem
caede Neoptolemum, geminosque in limine Atridas :
vidi Hecubam centumque nurus, Priamumque per aras
sanguine foedantem quos ipse sacraverat ignes.
quinquaginta illi thalami, spes tanta nepotum,
barbarico postes auro spoliisque superbi,
procubuere : tenent Danai, qua deficit ignis.

Death of Priam.

forsitan et, Priami fuerint quae fata, requiras.
urbis uti captae casum convulsaque vidit
limina tectorum, et medium in penetralibus hostem,

arma diu senior desueta trementibus aevo
circumdat nequiquam umeris, et inutile ferrum
cingitur, ac densos fertur moriturus in hostes.
aedibus in mediis nudoque sub aetheris axe
ingens ara fuit iuxtaque veterrima laurus,
incumbens arae atque umbra complexa penates.
hic Hecuba et natae nequiquam altaria circum,
praecipites atra ceu tempestate columbae,
condensae et divom amplexae simulacra sedebant.
ipsum autem sumptis Priamum iuvenalibus armis
ut vidit, 'quae mens tam dira, miserrime coniunx,
inpulit his cingi telis? aut quo ruis?' inquit.
'non tali auxilio, nec defensoribus istis
tempus eget; non, si ipse meus nunc adforet Hector.
huc tandem concede; haec ara tuebitur omnes,
aut moriere simul.' sic ore effata recepit
ad sese, et sacra longaevum in sede locavit.
ecce autem elapsus Pyrrhi de caede Polites,
unus natorum Priami, per tela, per hostes
porticibus longis fugit, et vacua atria lustrat
saucius. illum ardens infesto volnere Pyrrhus
insequitur, iam iamque manu tenet et premit hasta.
ut tandem ante oculos evasit et ora parentum,
concidit, ac multo vitam cum sanguine fudit.
hic Priamus, quamquam in media iam morte tenetur,
non tamen abstinuit, nec voci iraeque pepercit.
'at tibi pro scelere,' exclamat, 'pro talibus ausis,
di, si qua est caelo pietas, quae talia curet,
persolvant grates dignas, et praemia reddant
debita, qui nati coram me cernere letum
fecisti, et patrios foedasti funere vultus.
at non ille, satum quo te mentiris, Achilles

talis in hoste fuit Priamo ; sed iura fidemque
supplicis erubuit, corpusque exsangue sepulcro
reddidit Hectoreum, meque in mea regna remisit.'
sic fatus senior, telumque inbelle sine ictu
coniecit, rauco quod protinus aere repulsum,
et summo clipei nequiquam umbone pependit.
cui Pyrrhus : 'referes ergo haec, et nuntius ibis
Pelidae genitori : illi mea tristia facta
degeneremque Neoptolemum narrare memento.
nunc morere.' hoc dicens, altaria ad ipsa trementem
traxit et in multo lapsantem sanguine nati,
inplicuitque comam laeva, dextraque coruscum
extulit ac lateri capulo tenus abdidit ensem.
haec finis Priami fatorum ; hic exitus illum
sorte tulit, Troiam incensam et prolapsa videntem
Pergama, tot quondam populis terrisque superbum
regnatorem Asiae. iacet ingens litore truncus,
avulsumque umeris caput, et sine nomine corpus.

Turning sadly away, Aeneas espies Helen, and in rage is about to slay her,

at me tum primum saevus circumstetit horror.
obstipui ; subiit cari genitoris imago,
ut regem aequaevum crudeli vulnere vidi
vitam exhalantem ; subiit deserta Creusa,
et direpta domus, et parvi casus Iuli.
respicio, et quae sit me circum copia lustro.
deseruere omnes defessi, et corpora saltu
ad terram misere aut ignibus aegra dedere.
iamque adeo super unus eram, cum limina Vestae
servantem et tacitam secreta in sede latentem
Tyndarida aspicio ; dant clara incendia lucem

erranti passimque oculos per cuncta ferenti.
illa sibi infestos eversa ob Pergama Teucros,
et poenas Danaum et deserti coniugis iras
praemetuens, Troiae et patriae communis Erinys,
abdiderat sese, atque aris invisa sedebat.
exarsere ignes animo; subit ira cadentem
ulcisci patriam, et sceleratas sumere poenas:
scilicet haec Spartam incolumis patriasque Mycenas
aspiciet, partoque ibit regina triumpho?
coniugiumque domumque patres natosque videbit,
Iliadum turba et Phrygiis comitata ministris?
occiderit ferro Priamus? Troia arserit igni?
Dardanium toties sudarit sanguine litus?
non ita. namque, etsi nullum memorabile nomen
feminea in poena est nec habet victoria laudem,
exstinxisse nefas tamen et sumpsisse merentes
laudabor poenas, animumque explesse iuvabit
ultricis flammae, et cineres satiasse meorum.

when he is checked by Venus, who reveals to him the fated destruction of the city and urges him to rescue his family.

talia iactabam, et furiata mente ferebar,
cum mihi se, non ante oculis tam clara, videndam
obtulit, et pura per noctem in luce refulsit
alma parens, confessa deam, qualisque videri
caelicolis et quanta solet; dextraque prehensum
continuit, roseoque haec insuper addidit ore:
'nate, quis indomitas tantus dolor excitat iras?
quid furis? aut quonam nostri tibi cura recessit?
non prius aspicies, ubi fessum aetate parentem
liqueris Anchisen? superet coniunxne Creusa,
Ascaniusque puer? quos omnes undique Graiae

circum errant acies, et, ni mea cura resistat,
iam flammae tulerint inimicus et hauserit ensis.
non tibi Tyndaridis facies invisa Lacaenae,
culpatusve Paris, divom inclementia, divom,
has evertit opes, sternitque a culmine Troiam.
aspice--namque omnem, quae nunc obducta tuenti
mortales hebetat visus tibi et umida circum
caligat, nubem eripiam : tu ne qua parentis
iussa time, neu praeceptis parere recusa—
hic, ubi disiectas moles avulsaque saxis
saxa vides, mixtoque undantem pulvere fumum,
Neptunus muros magnoque emota tridenti
fundamenta quatit, totamque a sedibus urbem
eruit. hic Iuno Scaeas saevissima portas
prima tenet, sociumque furens a navibus agmen
ferro accincta vocat.
iam summas arces Tritonia, respice, Pallas
insedit, limbo effulgens et Gorgone saeva.
ipse Pater Danais animos viresque secundas
sufficit ; ipse deos in Dardana suscitat arma.
eripe, nate, fugam, finemque inpone labori.
nusquam abero, et tutum patrio te limine sistam.'
dixerat ; et spissis noctis se condidit umbris.
adparent dirae facies, inimicaque Troiae
numina magna deum.

Despair of Aeneas.

tum vero omne mihi visum considere in ignes
Ilium, et ex imo verti Neptunia Troia ;
ac veluti summis antiquam in montibus ornum
cum ferro accisam crebrisque bipennibus instant
eruere agricolae certatim ; illa usque minatur

et tremefacta comam concusso vertice nutat,
vulneribus donec paulatim evicta supremum
congemuit traxitque iugis avulsa ruinam.

Passing to his home, Aeneas in vain endeavours to induce his father to leave.

descendo, ac ducente deo flammam inter et hostes
expedior ; dant tela locum, flammaeque recedunt.
  atque ubi iam patriae perventum ad limina sedis
antiquasque domos, genitor, quem tollere in altos
optabam primum montes primumque petebam,
abnegat excisa vitam producere Troia,
exsiliumque pati. 'vos o, quibus integer aevi
sanguis,' ait, 'solidaeque suo stant robore vires,
vos agitate fugam.
me si caelicolae voluissent ducere vitam,
has mihi servassent sedes. satis una superque
vidimus excidia, et captae superavimus urbi.
sic o sic positum adfati discedite corpus.
ipse manu mortem inveniam : miserebitur hostis,
exuviasque petet. facilis iactura sepulcri.
iam pridem invisus divis et inutilis annos
demoror, ex quo me divom pater atque hominum rex
fulminis adflavit ventis, et contigit igni.'
talia perstabat memorans, fixusque manebat.
nos contra effusi lacrimis, coniunxque Creusa
Ascaniusque omnisque domus ne vertere secum
cuncta pater fatoque urgenti incumbere vellet.
abnegat, inceptoque et sedibus haeret in isdem.

In desperation, Aeneas resolves to rush to his death, but his wife holds him back.

rursus in arma feror, mortemque miserrimus opto.
nam quod consilium aut quae iam fortuna dabatur ?

'mene efferre pedem, genitor, te posse relicto
sperasti? tantumque nefas patrio excidit ore?
si nihil ex tanta superis placet urbe relinqui,
et sedet hoc animo, perituraeque addere Troiae
teque tuosque iuvat, patet isti ianua leto,
iamque aderit multo Priami de sanguine Pyrrhus,
natum ante ora patris, patrem qui obtruncat ad aras.
hoc erat, alma parens, quod me per tela, per ignes
eripis, ut mediis hostem in penetralibus, utque
Ascanium patremque meum iuxtaque Creusam
alterum in alterius mactatos sanguine cernam?
arma, viri, ferte arma: vocat lux ultima victos.
reddite me Danais; sinite instaurata revisam
proelia. numquam omnes hodie moriemur inulti.'
  hinc ferro accingor rursus, clipeoque sinistram
insertabam aptans, meque extra tecta ferebam.
ecce autem complexa pedes in limine coniunx
haerebat, parvumque patri tendebat Iulum;
'si periturus abis, et nos rape in omnia tecum;
sin aliquam expertus sumptis spem ponis in armis,
hanc primum tutare domum. cui parvus Iulus,
cui pater, et coniunx quondam tua dicta relinquor?'

Anchises' obstinacy overcome by an omen.

  talia vociferans gemitu tectum omne replebat;
cum subitum dictuque oritur mirabile monstrum.
namque manus inter maestorumque ora parentum
ecce levis summo de vertice visus Iuli
fundere lumen apex, tactuque innoxia molles
lambere flamma comas, et circum tempora pasci.
nos pavidi trepidare metu, crinemque flagrantem
excutere, et sanctos restinguere fontibus ignes.

at pater Anchises oculos ad sidera laetus
extulit, et caelo palmas cum voce tetendit :
'Iuppiter omnipotens, precibus si flecteris ullis,
aspice nos—hoc tantum—et, si pietate meremur,
da deinde auxilium, pater, atque haec omina firma.'

vix ea fatus erat senior, subitoque fragore
intonuit laevum, et de caelo lapsa per umbras
stella facem ducens multa cum luce cucurrit.
illam, summa super labentem culmina tecti,
cernimus Idaea claram se condere silva,
signantemque vias ; tum longo limite sulcus
dat lucem, et late circum loca sulfure fumant.
hic vero victus genitor se tollit ad auras,
adfaturque deos, et sanctum sidus adorat.
'iam iam nulla mora est ; sequor, et qua ducitis, adsum,
di patrii ; servate domum, servate nepotem ;
vestrum hoc augurium, vestroque in numine Troia est.
cedo equidem, nec, nate, tibi comes ire recuso.'

Aeneas, with Anchises on his shoulders, Iulus at his side and his wife Creusa following at a distance, proceeds to leave the city.

dixerat ille ; et iam per moenia clarior ignis
auditur, propiusque aestus incendia volvunt.
ergo age, care pater, cervici inponere nostrae ;
ipse subibo umeris, nec me labor iste gravabit ;
quo res cumque cadent, unum et commune periclum,
una salus ambobus erit. mihi parvus Iulus
sit comes, et longe servet vestigia coniunx.
vos, famuli, quae dicam, animis advertite vestris.
est urbe egressis tumulus templumque vetustum
desertae Cereris, iuxtaque antiqua cupressus,

Fred A. Loudon
83 St. George St.
Toronto.



Flight of Aeneas.

FRED LOUDON

religione patrum multos servata per annos :
hanc ex diverso sedem veniemus in unam.
tu, genitor, cape sacra manu patriosque penates :
me, bello e tanto digressum et caede recenti,
attrectare nefas, donec me flumine vivo
abluero.'
haec fatus, latos umeros subiectaque colla
veste super fulvique insternor pelle leonis ;
succedoque oneri. dextrae se parvus Iulus
inplicuit, sequiturque patrem non passibus aequis :
pone subit coniunx.

Loss of Creusa.

Hurrying along in terror, Aeneas is by a sudden alarm separated from his wife.

ferimur per opaca locorum ;
et me, quem dudum non ulla iniecta movebant
tela, neque adverso glomerati ex agmine Graii,
nunc omnes terrent aurae, sonus excitat omnis
suspensum et pariter comitique onerique timentem.
iamque propinquabam portis, omnemque videbar
evasisse viam, subito cum creber ad aures
visus adesse pedum sonitus, genitorque per umbram
prospiciens, 'nate,' exclamat, 'fuge, nate ; propinquant :
ardentes clipeos atque aera micantia cerno.'
hic mihi nescio quod trepido male numen amicum
confusam eripuit mentem. namque avia cursu
dum sequor, et nota excedo regione viarum,
heu ! misero coniunx fatone erepta Creusa
substitit, erravitne via, seu lassa resedit ?
incertum ; nec post oculis est reddita nostris.
nec prius amissam respexi, animumve reflexi,

quam tumulum antiquae Cereris sedemque sacratam
venimus: hic demum collectis omnibus una
defuit, et comites natumque virumque fefellit.

Leaving his father and son outside the city, he hastens back in search of Creusa.

quem non incusavi amens hominumque deorumque?
aut quid in eversa vidi crudelius urbe?
Ascanium Anchisenque patrem Teucrosque Penates
commendo sociis, et curva valle recondo;
ipse urbem repeto, et cingor fulgentibus armis.
stat casus renovare omnes, omnemque reverti
per Troiam, et rursus caput obiectare periclis.

principio muros obscuraque limina portae,
qua gressum extuleram, repeto; et vestigia retro
observata sequor per noctem et lumine lustro.
horror ubique animo, simul ipsa silentia terrent.
inde domum, si forte pedem, si forte, tulisset,
me refero. inruerant Danai, et tectum omne tenebant.
ilicet ignis edax summa ad fastigia vento
volvitur; exsuperant flammae; furit aestus ad auras.
procedo, et Priami sedes arcemque reviso.
et iam porticibus vacuis Iunonis asylo
custodes lecti Phoenix et dirus Ulixes
praedam adservabant. huc undique Troia gaza
incensis erepta adytis mensaeque deorum
crateresque auro solidi captivaque vestis
congeritur. pueri et pavidae longo ordine matres
stant circum.
ausus quin etiam voces iactare per umbram
inplevi clamore vias, maestusque Creusam
nequiquam ingeminans iterumque iterumque vocavi.

The shade of Creusa appears to Aeneas and, consoling him for her loss, predicts his glorious future.

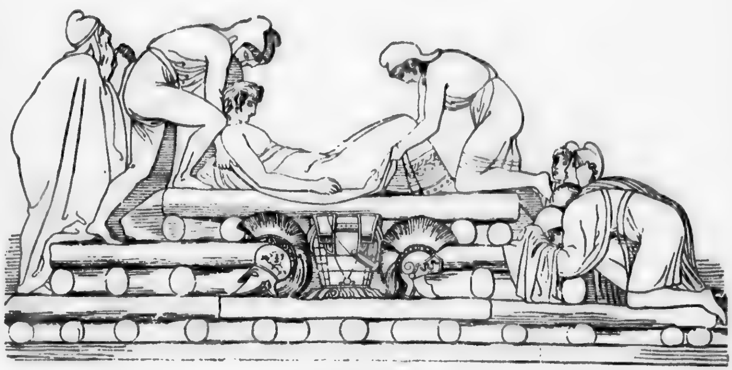
quaerenti et tectis urbis sine fine furenti
infelix simulacrum atque ipsius umbra Creusae
visa mihi ante oculos, et nota maior imago.
obstipui, steteruntque comae, et vox faucibus haesit.
tum sic adfari, et curas his demere dictis:
'quid tantum insano iuvat indulgēre dolori,
o dulcis coniunx? non haec sine numine divom
eveniunt: nec te hinc comitem asportare Creusam
fas aut ille sinit superi regnator Olympi.
longa tibi exsilia, et vastum maris aequor arandum,
et terram Hesperiam venies, ubi Lydius arva
inter opima virum leni fluit agmine Thybris;
illic res laetae regnumque et regia coniunx
parta tibi; lacrimas dilectae pelle Creusae.
non ego Myrmidonum sedes Dolopumve superbas
aspiciam, aut Grais servitum matribus ibo,
Dardanis, et divae Veneris nurus:
sed me magna deum Genetrix his detinet oris.
iamque vale, et nati serva communis amorem.'
haec ubi dicta dedit, lacrimantem et multa volentem
dicere deseruit, tenuesque recessit in auras.
ter conatus ibi collo dare bracchia circum;
ter frustra comprensa manus effugit imago,
par levibus ventis, volucrique simillima somno.

In the grey dawn, Aeneas returns to his companions, and, taking up his aged father, "flees to the mountains."

sic demum socios consumpta nocte reviso.

atque hic ingentem comitum adfluxisse novorum
invenio admirans numerum, matresque virosque,

collectam exsilio pubem, miserabile vulgus.
undique convenere, animis opibusque parati,
in quascumque velim pelago deducere terras.
iamque iugis summae surgebat Lucifer Idae,
ducebatque diem ; Danaique obsessa tenebant
limina portarum, nec spes opis ulla dabatur :
cessi, et sublato montes genitore petivi.'



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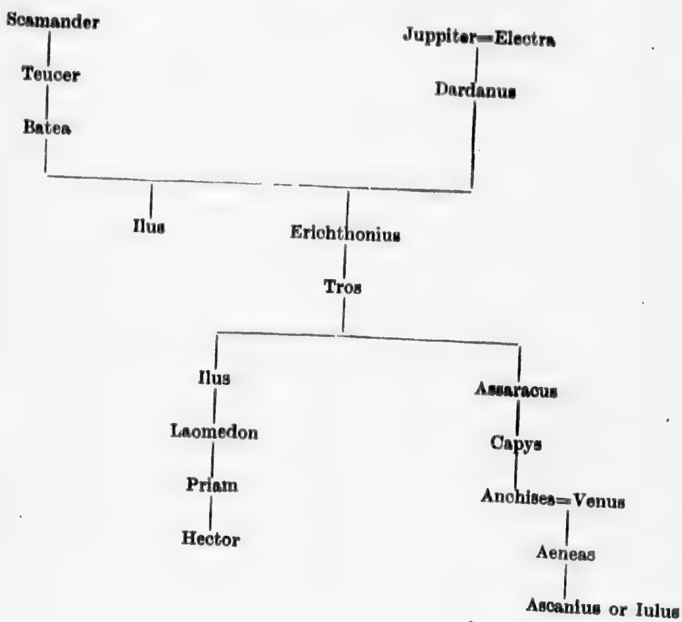
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Fred A. Landon.

F. A. L.

DESCENT OF THE ROMAN JULIAN FAMILY FROM THE TROJANS.



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NOTES ON VERGIL'S AENEID.

BOOK II.

N.B.—In the grammatical references F. signifies First Latin Book; P., Primary Latin Book. In the case of the former, the numbers refer to *pages*; of the latter, to the *sections* of Part III.

1—*conticuere—tenebant*: "all were hushed and were fixing their gaze in close attention." The perfect (*conticuere*) describes a single completed act, while the imperfect (*tenebant*) expresses duration.—*ora* may be the object of *tenebant*, or accusative of specification after *intenti*: F. 98, 3: P. 83 (e) ii; cp. Aen. 6, 156, *defixus lumina*. Or, with Henry, *ora tenebant* to be interpreted as a "modified repetition" of *conticuere*, i.e., "held their utterance," "kept silent," as opposed to *solvere ora*, *movere ora*, etc. *Ora* would then = "mouth" figuratively, *i.e.*, "speech." Cp. *ora tenebit*, Ovid, *Met. 9, 513*, and Gk. ἔχε στόμα = σίγα, Eurip. *Suppl. 513*. This habit of modified repetition in Vergil is well known. *Conticuere*; *con*, intensive: the silence was *deep* and *perfect*.

2—*orsus* scil. *est*, from *ordior*; often the parts of the verb *esse* are omitted in the perfect: see vs. 25, 165, 168, 172, 196.—*alto*, "high" above the others as a mark of honor.

3—*infandum*: note the emphasis gained by position: "too grievous to tell is the woe thou bid'st me recall."—*iubeo*, like κελεύω in Greek, is used for both requests and commands.

4—*ut eruerint*: indirect question depending on the verb of *telling* implied in *renovare dolorem* since this is equivalent to *renovare dolorem narrando*: "how the Greeks utterly destroyed the power of Troy and her woeful realm": F. 178, 1; P. 99 (d).—*lamentabile*; adjs. in *-bilis* are usually passive as here. With the sentiment: cp. Tennyson, *Locksley Hall*—

> This is truth the poet sings
> That a sorrow's crown of sorrow is remembering happier things.

5—*quaeque—fui*: "and the very sad sights I myself beheld and whereof I have formed a great part"; both of these clauses are explanatory of *dolorem*. The narrative of Aeneas is largely personal and deals with the capture of Troy only; *quaeque* is epexegetic and limitative.

6—*talia fando*: "in telling such a tale," or "while such a tale is told," in a secondary way.

7—*Myrmidonum—Dolopum—Ulixi*: Aeneas purposely mentions the most hard-hearted soldiers of the Grecian host. The Myrmidones and Dolopes were the soldiers from Phthia in Thessaly under the command of Achilles and his son Neoptolemus, while Ulixes, "the wiliest of men," is taken as a stock example of Greek perfidy.—*duri*, "hardy": cp. the Homeric πολυτλάς—*Ulixi*, from the form *Ulixeus* (cp. Hor. Od. 1, 6, 7), gen. *Ulixei* and then contracted into *Ulixi*; so also *Achilles*, gen. *Achillei*, *Achilli*. Note the difference between *-ve* disjoining members of the same class and *aut* disjoining different classes.

8—*temperet a lacrimis*: "could refrain from tears": rhetorical question; F. 139 (a); P. 98 (g). What answer is implied in a rhetorical question?—*caelo praecipitat*: "is speeding down the slope of heaven;" it is now past midnight. Night was said by the Romans to *rise* and *set* as the sun; v. 250.—*caelo*: F. 309, 37; P. 85 (k), i.

9—*suadentque—somnos*: bring out the alliteration in the original by translating, "and the setting stars invite us to slumber."

10—*si*, scil., *est vobis*: F. 120, 3; P. 82 (f), i.

11—*supremum—laborem*: "to hear Troy's last agony;" so also we have the euphemistic expressions *dies supremus*, "the day of death;" ὁδὸς ὑστάτη, "the last journey."

12—*quamquam—refugit*: "though my soul shudders at the recollection and has ever shrunk back from it in sorrow, I will begin." Distinguish between the construction of *quamquam* and *quamvis*: F. 196; P. 99 (i). Note the difference in the tense of *horret* and *refugit*; the former describes the present feelings of Aeneas and the latter an instantaneous act in the past whenever the request was made.—*luctu*, ablative of cause.

13—*incipiam*: usually translated "I will begin," but possibly "I will undertake, or attempt:" cp. Tibull 4, 1, 1, and Horace Sat. 1, 1, 92.

14—*Danaum = Danaorum*: so also *Teucrum = Teucrorum*; *Achivum = Achivorum*; *virum = virorum*; *divum = divorum*. — *tot — annis*:

"when so many years were now slipping past": abl. absol. Troy was taken in the tenth year of the siege.

15—*instar montis*: "as huge as a mountain." In Vergil *instar* is always accompanied by a genitive, except in Aen. 6, 865, *quantum instar in ipso*, "what a model in himself:" cp. Aen. 3, 637; 7, 707. It is an indeclinable noun used in the nom. and acc.; generally derived from root STA, "to set up," hence, "something set up," therefore "an image."—*divina—arte*. Pallas favored the Greeks as Juno did the Trojans. The former was also the patroness of all kinds of art, hence by her aid the horse was built: Hom. Od. 8,493; ἵππον τὸν Ἐπειὸς ἐποίησεν σὺν Ἀθήνῃ. See also Il. 15, 70.

16—*secta abiete*: "with interlacing planks of fir they form the sides."—*abiete*: abl. of instrument. In scanning this verse *i* consonantal in *abiete*, i.e. it has to be pronounced *abyete* and therefore the ā is long; so also in 442, *pǎrǐětǐbas = pāryětǐbus*; 492, *ǎrǐětě = āryětě*.—*intexunt*: a metaphor taken from weaving; the planks of the sides are placed horizontally across the ribs of the horse just as the horizontal threads of the woof are placed across the vertical threads of the warp. *Abiete*: note the variation in v. 112: *trabibus acernis*.

17—*votum* scil. *esse*: "they pretend that it is a votive offering for their return." Distinguish *simulare*, "to pretend a thing to be what it is not;" *dissimulare*, "to conceal what a thing is."

18—*huc includunt*: "they shut up in it;" note *huc* is used as motion is implied in *includunt*.—*delecta virum corpora = delectos viros* (by metonymy).—*sortiti*; literally, "having selected by lot;" simply, "having selected."

19—*lateri caeco*: we should have expected *in latus caecum*. Vergil is fond of using a dative of the recipient for the accusative with *ad* or *in*: cp. v. 36, *pelago = in pelagus*; v. 47, *urbi = in urbem*; v. 85, *neci = ad necem*.

20—*penitusque cavernas—complent*, a mere variation of the preceding clause. Point out a possible hendiadys here.

21—*in conspectu*—scil. *Troiae*: Tenedos was four miles from the shore of the Troad.

22—*dives opum*: "rich of store:" F. 61, 3; P. 81 (f) i. Compare *dives* and decline *opum*: F. 57 and 279; P. 12 and 54 (a).—*dum manebant*: F. 216, 3; P. 99 (f).

23—*male fida*: literally, "ill-faithful," *i.e.*, "treacherous." With words of evil meaning *male* intensifies their force; with words of good meaning it contradicts it.

24—*huc*: join this with *provecti*: "hither they proceed and conceal themselves on the deserted shore."—*deserto* shows a change in the fortunes of Tenedos.

25—*rati* scil. *sumus*, from *reor*: see note v. 2.—*vento*, abl. of instrument: "with a favoring breeze." *Mycenas* = *in Graeciam*: the royal city of Agamemnon, the leader of the Greeks is put for the whole country.

26—Note the slow and measured spondees well describe the lifting of the heavy weight of grief from the minds of the Trojans.—*longo—luctu*: "the Trojan land puts her long grief away."—*luctu*, ablative of separation.—with *Teucria* supply *terra*.

27—*panduntur—portae*: a sign of peace: cp. Hor. Od. 3, 5, 25; *portasque non clausas*; Ars. Poetica, 199, *apertis otia portis*.—*iuvat* scil. *vos*.—*Dorica* = *Graeca*: the Dorians were one of the leading tribes in the war of Troy; here put for the whole nation.

29—*hic—solebant*: the remarks of the Trojans are here quoted.—*tendebat* scil. *vela*, "used to spread his tent."

30—*pars stupet—mirantur*: *stupeo* is the case of an intransitive verb used transitively. Note the change in the number; the subject in the one case is regarded as a unit, in the other case the individuals are in the mind of the poet.—*Minervae*: objective genitive after *donum*, "gift to Minerva."—*Innuptae*: "virgin," literally, "unwedded:" cp. the epithet παρθένος, "a maiden," hence her temple at Athens was called *Parthenon*.

32—*primusque—Thymoetes*: "and Thymoetes was the first that advised that it (*i.e.* the horse) be drawn within our walls and set in the citadel."—*duci*, scil. *equum*.—*arce*. = *in arce*; see note on v. 19. Poetry, both ancient and modern, often omits prepositions. The Pergama was the citadel of Troy. Note that Vergil uses an infinitive for *ut* with the subjunctive after *impello*, v. 55, 520; *hortor*, v. 74; *hortor*, v. 627.

34—*sive—ferebant*: "whether in guile or whether the doom of Troy was bringing on this end." Distinguish *nunc*, "the present moment," "now," Gk. νῦν; *iam*, including a period of the past up to the present and including it, "all this time:" Gk. ἤδη or δή.—*ferebant*;

often *fero* is used with words such as *ita*, *sic*, without an object denoting a tendency of events: cp. Cic. Att. 2, 25, 2, *ut opinio et spes et coniectura nostra fert*, "according to our opinion, hope and belief."

35—*quorum—menti*, scil. *erat*: "whose mind had better counsel:" F. 120, 3; P. 82 (f), i.

36—*aut—latebras*: Capys advises three courses: (1) to hurl the horse headlong into the sea; (2) to burn it; (3) to examine it. The first two involve the destruction of the horse, and hence are connected by *que*; the main alternative is marked by *aut* between courses (1) and (2) on the one hand and (3) on the other. See note on *-ve* and *aut*; v. 7—*pelago=in pelagus*: see note on *lateri caeco*, v. 19.

39—*scinditur—vulgus*: the crowd are divided in opinion as to whether they should (a) draw the horse within the walls, or (b) destroy it (marked by (1) and (2)), or explore "the hidden caverns" (marked by (3)), some adopting the advice of Thymoetes (a), others that of Capys (b).

40—*magnā—catervā*: "followed by a great throng:" abl. abs.

41—*ardens*: "eagerly."—*arce*: Pergama, or the citadel of Troy which overlooked the shore. Laocoon was the son of Priam and Hecuba and priest of Apollo [see proper names].

42—*et procul*, scil. *exclamat*: the verb of *saying* is often omitted: cp. v. 287, *ille nihil*, scil. *respondet*, so also v. 547, *cui Pyrrhus*.

44—*carere dolis*: "are free from wiles:" (F. 158, 1; P. 85 (h)).—*Danaum=Danaorum*: see note v. 14.—*sic Ulixes*: "is such your knowledge of Ulysses?" Ulysses (as we have said before, see note v. 7) is taken throughout the Aeneid as a type of Greek cunning: cp. the Homeric epithets πολύμητις, πολύτροπος, πολυμήχανος.

45—*aut—Achivi*: "either the Greeks are hid, caged in this wood."—*hoc ligno=in hoc ligno*: see note v. 32. As Gladstone in his *Iuventus Mundi* points out, the three great appellatives of the Greeks were Δαναοί (Latin. *Danai*), Ἀργεῖοι (*Argivi*) and Ἀχαιοί (*Achivi*), the general term Ἕλληνες in Greek, and *Graeci* in Latin, were not yet applied to the whole race. Vergil following Homer calls the Greeks *Achivi*, *Danai* or *Argivi*, never *Graeci*, although he uses the adjective *Graius*, originally applied to a tribe of Epirus and probably after the time of Ennius applied by the Latin[illegible] whole country.

46—*fabricata* : the perfect participles of deponent verbs are usually active. The following are often found passively: *abominatus*, *amplexus*, *confessus*, *detestatus*, *dimensus*, *exsecratus*, *meditatus*, *moderatus*, *ultus*.

47—*inspectura* : the horse is looked upon as an engine of war (*machina*) which would look down on the houses of the city as a *turris* in a siege.—*urbi* = *in urbem*.

48—*error*, "trick."—*ne—equo* : (F. 308, 17; P. page 135).

49—*et* = *etiam*. The gifts of foes were proverbially fatal: cp. Soph. Ajax, 664:

ἀλλ' ἔστ' ἀληθὴς ἡ βροτῶν παροιμία
ἐχθρῶν ἄδωρα δῶρα κοὐκ ὀνήσιμα.

cp. Psalms xxvi, 101: "In whose hands is mischief and their right hand is full of bribes."

50—*validis—viribus* : ablative of manner; join with *contorsit* : "with might and main." Of the five terms used by Vergil to express the casting of a spear, viz., *iacio*, *conicio*, *torqueo*, *intorqueo* and *contorqueo*, the last is the strongest; "with all the collected strength of a powerfully strong man."

51—*in—alvum* ; "against the flank and against the belly of the monster rounded with jointed timbers."—Note the emphasis gained by the repetition of the preposition *in*.—*compagibus* : ablative of manner.—Note also that *-que* is added for explanation.

52—*illa*, scil. *hasta*.—*utero que recusso* : "by the reverberation of the womb:" literally "the womb re-echoing."

53—*cavae* : perhaps to be taken predicatively, "sounded hollow," or the structure may be the same as that of v. 38. Note the repetition of the same sound in *cavae cavernae*. *In* in *insonuere* is intensive.

54—*laeva* : the word *laevus* was originally derived from the language of the Augurs and meant primarily *unpropitious* as all omens, according to the Greeks appearing on the left were unpropitious, though the opposite of this was the case with the Romans. Both Greeks and Romans regarded the *east* as the lucky quarter and the *west* unlucky, but the Greek in taking omens looked *north* and hence ἀριστερός "the left hand" was with them unlucky and δέξιος "on the right" was lucky. The secondary meaning was "*awkward*" from the awkwardness of the left hand: cf. Fr. *gauche*, *gaucherie*. Translate: "if the fates of the gods had not been adverse to us,

if our mind had not been blinded:" note the *zeugma* in *laeva.—deum=deorum.* Conington says that with *fata* only *fuissent* should be supplied: "had fate so willed it, had our mind been wise:" taking *non laeva* closely together.

55—*impulerat=impulisset*: "he had surely moved us to mangle with the sword the hiding places of the Greeks." The indicative is more vivid and picturesque than the subjunctive in the *apodosis* of a conditional sentence since thus more reality and force are given to what would have happened.

56—We have in this line both *staret—maneret* and *stares—maneres* as well as *staret—maneres* (Ribbeck). Which of these is the most lively? What figure of speech? The imperf. subj. means "would now be standing—would now be remaining."—*manus—revinctum*: "with hands tied behind his back."—*manus*: acc. of specification (F. 88, 3; P. 83 (e) ii). This is a frequent construction in Vergil: cp. *intenti ora* (v. 1); *oculos suffecti* (v. 210); *perfusus vittas* (v. 221); *medium amplexi* (v. 217); *traiectus lora* (v. 273); *exuvias indutus* (v. 273).

59—*qui-morti*: "who, to compass this very thing, (namely) to open Troy to the Greeks, had designedly put himself in their way as they approached him; confident of speech (was he) and prepared for either issue, either to work out his craft or to submit to certain death."—*qui*, join with *obtulerat.—qui* introduces a clause explanatory of the clause preceding.—*animi* is genitive of respect or locative.—*morti*: (F. 120, 1: P. 82 (e) ii).—*Troiamque aperiret Achivis*: explanatory of *hoc ipsum.*

64—*certantque—capto*: "and they vie with each other in jeering at the prisoner."—*certare* takes the infinitive *illudere* after it for the more common *ut illudant:* (F. 181, 3); (P. 99, a, 2): so also we have *impulerat foedare* (v. 55); *ardemus scitari* (v. 64); *adgressi avellere* (v. 165); *tendit divellere* (v. 220); *glomerare ardent* (v. 455); *impulit cingi* (v. 520). Note the change from the singular *ruit* to plural *certant*: see note on line 30.

65—Vergil assents to Dido's request: *Dic—insidias, inquit, Danaum*; Aen. I, 753.

66—*omnes* scil. *Danaos*: "from the charge against one, learn to know all." Vergil died before he finished the Aeneid. According to the grammarian, Donatus, the poet on his deathbed desired that the poem should be burned, but ultimately left it in the hands of Varius

and Tucca, his literary testators to edit: *Ea conditione ne quid adderent quod a se editum non esset, et versus etiam imperfectos, si qui erant, relinquerent.* These imperfect verses (hemistichs) are in all 58. In this book they are common: vs. 234, 346, 468, 614, 720, 767.

67—*namque*, like Greek γάρ, introducing a narrative may be altogether omitted in an English translation.—*ut*, "as," always with the indicative in this sense.—*turbatus*, "confused," showing a want of self-possession.—*in conspectu*, "in the centre of the gazing throng."

68—*circumspexit*: the heavy spondees bring out well the slow and measured gaze with which Sinon scanned his audience. In spondaic lines the last word is usually a quadri-syllable in Vergil, but there are not a few exceptions to the rule.

69—*nunc*=Greek νῦν, "at the present moment."

70—*iam—denique*: "now at last," "after all."

71—*cui—poscunt*: "who have neither any place among the Greeks and likewise the Trojans with hostile feelings (*infensi*) clamor for the forfeit of my life (literally, my life with my blood."—*cui*, scil. *est*: (F. 120, 3; P. 82 (f), i).—*poenas cum sanguine=poenas et sanguinem.*—*poena*: cp. ποινά, the *wer-geld* or money paid in atonement for a crime committed: from root PU, "to purify:" cp. *purus, punio.*

73—*quo—impetus*: "by this lamentation our feelings were altered and every thought of violence was suppressed."—*conversi*, scil. *sunt*; so also *compressus*, scil. *est.*

74—*hortamur fari*: see note on v. 64.—*quo sanguine cretus*, scil. *sit*: "from what blood he is sprung:" dependent question (F. 176; P. 99 (b)); so also *ferat, sit.* The words *quo—capto* in oblique narration answering to *quo sanguine cretus sis, quidve feras, memora, quae sit fiducia* (*tibi*) *capto* in direct narration.—*capto*, F. 120, 3; P. 82 (f), i.

77—*fuerit quodcumque*: "whatever may betide," literally, "whatever shall have come of it:" it is better to take *fuerit* as the future perfect indicative, *i.e.*, "I shall confess whatever shall (as the result of my confession) have happened."

78—*me*, scil. *esse.*

79—*hoc primum*, scil. *fatebor.*—*nec—finget*: "nor, if fortune hath made Sinon unhappy, shall she in malice make him a cheat and a liar."

80—*vanum*, one who asserts what is not the fact, from ignorance, folly, or mistake ; *mendacem*, one who does so from a desire to deceive.

81—*fando—lugent*: "if, perchance, by hearsay, any name of Palamedes, a descendant of Belus, hath at all reached your ears, and his glory of famous renown, whom on false information the Pelasgi sent down to death, though he was innocent, on wicked evidence because he forbade the war ; now they bewail him bereft of light."—*Bēlīdes* here, for the more common *Bēlĭdes*. Considerable latitude in quantity is allowed in the case of proper names.—*incluta*, *gloria*, from same root KLU, "to hear," *gloria=clu-oria*: cp. also *laus=clauds* ; cf. *cliens.* Eng. *loud*=A.S. *hlúd.*—*proditione=crimine.*—Note the emphasis gained by the repeated *in—insontem infando indicio.*—*neci=ad necem*: cp. Iliad I, 3, ψυχάς 'Αίδι προίαψεν.—*cassum*: perf. part. of *careo.*—*cassum lumine*, euphemism for *mortuum*: cp. Homeric: τὸν δὲ σκότος ὄσσε κάλυψεν: Il. 6, 11 ; *lumine*: F. 309, 17 ; P. 85 (h).

83—*falsa sub proditione*: different interpretations of this are found : (1) "*sub falso crimine proditionis*," Servius—"Under false charge of treason." (2) "At a time when there was a false alarm of treason in the camp." Henry : cf. *sub nocte*, *sub somno*, etc.

84—*quia—vetabat.* Note the force of the Indic : *not* because *they said* he was forbidding (*quia vetaret*), *but* because he (*actually*) was forbidding." F. 148, 2 ; P. 99 (g). Notice here the supreme skill with which Sinon excites the sympathy of the Trojans.

86—*illi—annis*: "as his comrade and nearly related in blood, my father, a poor man, sent me hither to the war from my early years." —*illi*: Note the emphatic position of this pronoun : *in arma* (1)=*in bellum*, (2) "to the profession of arms."—*primis ab annis* : (1) *initio belli*, or, (2) "from the first years of my manhood=*ab ineunte aetate.*"

88—*dum gessimus*: "while he stood unshaken in royalty and potent in counsels of the chiefs, we, too, won a name and honor :" *dum*, with indicative : F. 201 ; P. 99 (f.).—*regno=in regno* ; so *consiliis=in consiliis* : cp. the Homeric βουλή γερόντων.

90—*pellacis* : first occurs here in Latin : derived from *p*[illegible]*-lacio*, "to allure": said of one who allures another to crime. According to Festus : *lacit decipiendo inducit*, *lax etenim fraus est.* Vergil had evidently in his mind the stock epithets that Homer applies to Ulysses πολύμητις, πολυμήχανος.

91—*haud ignota loquor*: with *ignota* scil. *vobis* or *mihi*. In the first case the meaning is: *you know the story:* in the second, *I speak things not from mere hearsay*.—*superis—oris*: "he left the upper regions," *i.e.*, "the world above."—*ora* properly the coast line; then a dividing line of any kind. Here it means the line separating the world above from the world below: cf. Lucretius 1, 22, *in luminis oras*, "into the realms of light."

92—*adflictus—trahebam*: "crushed I dragged on life in gloom and grief." —*adfligo*, to dash to the earth.

93—*et—amici*: "and in my own heart (*mecum*), I brooded in wrath over the misfortune of my guiltless friend."—*mecum*: alone by myself.—Observe the force of the imperfects *trahebam*, *indignabar*. F. 216, 3; P. 97 (b), and notice the change to the perfect (*tacui*) in the next line.

94—*nec—movi*: "nor in my madness did I hold my tongue, and I vowed, should chance ever bring it about, should ever I return to my native Argos, as a victor, that I should be his avenger, and by my words I aroused fierce enmity."—*demens*, "downright mad;" cp. παράφρων; *amens*, "foolish"; cp. ἄφρων.—*tulisset—remeassem*: subjunctive of oblique narrative; his words would be: *si quae fors unquam tulerit —remeavero*.—*Argos*: from the form *Argi*, *Argorum* (masc. pl.); we also have *Argos* nom. and acc. neut. sing.—*ultorem* = *me futurum esse ultorem*.

96—*verbis*: "by my threats": abl. of means: *et* is epexegetic.

97—*hinc*: "hence," either from this time or from this cause.—*prima mali labes*: "the first slip towards destruction": *labes* from *lābor*: English, *slip*.

98—*hinc—arma*: "from this time Ulysses always continued to alarm me by new charges, to scatter dark sayings amid the crowd, and, knowing my purpose, sought for means to attack me."—Note the historical infinitives *terrere*, *spargere*, *quaerere* for imperfect indicatives: F. 216, 3, note 2; P. 101 (d).—*vulgum*: one of the few places where *vulgus* is masculine: F. 275; P. 48 (b).—*quaerere conscius arma*: others take this to mean, "to seek allies as a conspirator."

100—*nic—ministro*: "and, indeed, he did not rest till by the aid of Calchas." Note the artful way in which Sinon breaks off when he is just on the point of arousing the curiosity of his audience and compare the speech of Marc Antony over the body of Caesar in Shakespeare's *Julius Caesar*, Act 3, Scene 2.—*Calchante ministro*:

ablative absolute.—This abrupt method of breaking off a discourse is called by the grammarians *aposiopesis*.

101—*sed—revolvo?* "but yet, why do I to no purpose unroll these bitter recollections?" Distinguish *frustra* said of the person; *nequidquam* said of the result [illegible] *suscipit frustra laborem*, "he undertakes this labor without profit": *nequidquam auxilium implorat*: "he begs in vain for help."—*revolvo*: metaphor is taken from a *thread* revolving on the spindle, or from turning over the pages of a scroll.

102—*quidve—est*: "or why do I delay, if you account all the Achaeans in one and the same class, and it is sufficient to be called this (name of Greek).—*uno ordine=in uno ordine.—audio=appellor*, like the Greek ἀκούω: cp. κακῶς ἀκούειν οὐ μέλει θανόντι μοι: Eurip. Alc. 726: Horace: *Tu recte vivis si curas esse quod audis*: Milton's *Paradise Lost*, 3, 6.

> Or *hear'st* thou rather, pure ethereal stream,
> Whose fountain who shall tell?

103—*iamdudum sumite poenas=sumite poenas iamdudum sumendas*: "take the vengeance, you should have taken long ago." With *sumere poenas*, cp. λαβεῖν δίκην: "to exact a penalty;" *poenas dare*, cp. διδόναι δίκην, "to pay a penalty."

104—*hoc—velit*: "this, the chief of Ithaca would wish:" the conditional clause *si hoc faciatis* is understood: F. 139 (b) and 192, II (b); P. 98 (c).—*Ithacus=dux Ithacus=Ulixes.—magno*: "at a great price:" F. 150, 1; P. 85 (i).

105—*tum—causas*: "then, indeed, we press on to ask and enquire the cause."—*tum vero*; note the emphasis.

106—*ignari—Pelasgae*: "ignorant of wickedness so great and of Pelasgic craft." For the genitive: F. 61, 3; P. 81, b (i).—*Pelasgae*: the *Pelasgi* were a Thessalian or Epirotic tribe, applied afterwards to the Greeks in Eurip. Or. 857 and often in Vergil. The word seems to come from the same root as πελλός, πολιός, πελιός: Lat. *palleo, pallidus*, from their complexion.

107—*ficto—pectore*: "with false heart."—F. 71, 3; P. 85 (e). Possibly *pectore* here="emotion."

108—*saepe—saepe*: note the repetition: "often the Danai desired to take their flight, leaving Troy behind, and to disband through weariness of the long war." In prose the repetition of *saepe—saepe* would be



expressed thus: "As often as the Danai... so often a storm prevented them."—*cupiere=cupierunt.*—*bello* goes with *fessi.*

110—*fecissentque utinam*: explain fully the force of the mood and tense with *utinam*: F. 138, 4 (c); P. 98 (a) 2.

111—*interclusit*, scil. *eos*: "barred their way."—*Auster*: from *uro*, *αὔω*, *parch*; here the *parching* wind.—*euntes*: "just going." This wind would be adverse for those sailing from Troy to Greece.

112—*praecipue—nimbi*: "most of all when this horse already stood framed with beams of maple, storm clouds roared over all the sky." In v. 16 the planks are spoken of as of pine: in v. 86, as of oak.—*trabibus*: abl. means.—*aethere*; local ablative=*in aethere.*

113—*staret=esset*, Heyne, Forbiger; but surely the full force of *staret* is here more vivid and poetic.

114—*scitantem.* Another reading is *scitatum*, probably an incorrect one, for the supine rarely governs a case: cp. Livy 21, 6: *legati a Saguntinis Romani—missi auxilium ad bellum orantes.* The great oracle of Apollo was at Delphi; others were at Patara, Delos and other places.

115—*adytis*: "from the sanctuary:" cp. ἄδυτον (*a not* and δῦναι, *to enter*) properly the inner shrine containing the image of the god.

116—*sanguine et virgine caesa*: a hendiadys=*sanguine virginis caesae*, "with the blood of a maiden slain." The Greek fleet was detained by head winds at Aulis till Agamemnon consented to sacrifice his daughter Iphigenia to Diana.

117—*cum primum—venistis*: F. 203, 2; P. 99 (F.) v; so *ut—venit*, v. 119.

118—*litandum*: impersonal, "expiation must be made."

121—*tremor—parent*: the subjunctive in *parent* is the subjunctive of dependent question. The meaning is they shivered as they enquired of each other, "for whom fate prepares their doom."

122—*magno tumultu*: "with boisterous vehemence."

123—*quae—flagitat*: "demands what that heavenly intimation means:" F. 176; P. 99 (d).—*flagitare* implies violence and persistency.

124—*iam canebant*: "all the while many a one continued to warn me." It is best to take *mihi* as an ethical dative. Vergil dignifies the warnings of the Greeks with the verb *canebant* as if they were oracular, for oracles were always given in verse.

125—*artificis*: "the contriver," *i.e.*, Ulysses.

126—*bis quinos*: the distributive is regularly used with adverbs for the cardinal numeral.—*tectus*: either, "shut up in his tent" or "concealing his thoughts."

128—*Ithaci=ducis Ithaci=Ulixis*: see v. 104.

129—*composito*: "by concert."—*rumpit vocem*, "breaks silence:" literally "makes an utterance break forth:" cp. *ῥηγνύναι φώνην*.

130—*quae—tulere*: "the ills each feared for himself they bore with patience, when turned to the destruction of one unhappy man."—*unius*: here.—The whole sentence is extremely sarcastic. All men bear lightly the ills of others when such ills do not affect themselves. Others take *conversa tulere=converterunt et tulerunt*: "they turned and carried to very destruction." With *tulere*: cp. *ἔτλησαν*: with root TLA, "bear;" cp. Scottish *thole*.

132—*sacra parari*: the *sacra*, "preparations for the sacrifice" are defined in the next line.—*parari*: historical infinitive: F. 216, 3, note 2; P. 101 (d).

133—*salsae fruges*: the coarse barley meal mixed with salt (*mola salsa*) was sprinkled on the head of the victim just before the sacrifice: cp. *οὐλοχυταί*.—*vittae* not merely the priest, but also the victims were crowned with garlands.

134—*eripui—rupi*: "I broke away, I confess it, from death; and I burst my bonds,"—*leto*: ablative of separation. Human victims were usually bound for sacrifice: cp. *Genesis* xxii, 9; Ovid. Eleg. ex Pont: 3.

135—*limosoque lacu*: "and in a miry marsh:" note the alliteration. Vergil may have had in his mind's eye Marius, who took refuge in the marsh at Minturnae when he was trying to escape the soldiers of Sulla.—*obscurus in ulva*: "screened amid the sedge."

136—*delitui*: from *delitesco*.—*dum—dedissent*: "till they might set their sails, if haply they should set them."—*dum—darent*: for the mood F. 201, 4; P. 99 (f), iii. With *darent vela*, scil. *ventis*. The mood depends on the *oratio obliqua*. In direct discourse this would be: "I shall lie hid till they set sail (*dum vela dent*) if they haply shall have set sail (*si forte dederint*)": the future perfect indicative of the direct narrative passes into the pluperfect subjunctive of the oblique: F. 207, 7; P. 107 (b).

137—*mihi—spes ulla*, scil. *est*,

138—*dulces natos*: some find a difficulty here, for in v. 87 the children of Sinon must have been considerably advanced in years.

139—*quos—reposcent*: "of them will they even haply claim vengeance as due (*re-*) for my flight."—*quos—poenas*: for the two accusatives: F. 92; P. 83 (f).

140—*et—piabunt*: "and they will wash away this crime by this wretched death of mine." Note the force of *hanc*. F. 119, 5; P. 92 (a).

141—*quod—ferentis*: "therefore, by the gods above, by the deities to whom the truth is known, I beseech thee; by all the faith yet unsullied that is any where left among mortals; pity woes so great, pity an undeserving sufferer."—*quod*: often used in introducing adjurations: cp. Aen. 6, 363, *quod te per caeli iucundum lumen—oro.*—*per*: the object of *per* is the whole clause, *si qua—fides*: Aen. 10, 903: *per si qua est victis venia hostibus oro*: cp. Aen. 4, 317; 6, 459; 12, 56.—*restet*: the doubt in Sinon's mind of any pledge being too sacred for one to violate is expressed by the subjunctive. What would *restat* express? F. 192, 1; P. 99 (h).—*intemerata*: in=Gk. ἄνευ (contracted ἀν), Eng. *un*; and *temerare*, "to profane."—*laborum—miserere*: distinguish in meaning and construction *misereor* and *miseror*: F. 146, 7; P. 81 (f) iii.

145—*his—lacrimis*: indirect object.—*ultro* (connected with *ultra*): the word is applied to acts that go beyond what the circumstances require. Here the idea is, "we grant him not only his life but we also pity him unasked."

146—*viro*: taken best as an *ethical* dative: others take it as the ablative of *separation* by an inversion of construction, the usual construction being *virum—manicis atque artis levari vinclis*: F. 158; P. 85 (h).

147—*dictis*: ablative of manner.

148—*amissos—obliviscere Graios* by *prolepsis=amitte Graios et obliviscere*: "let the Greeks go and forget them." What is the usual construction with *obliviscor*: F. 146, 7; P. 81 (f) iii. The meaning is the Greeks are not to be regarded as your countrymen since their acts are hostile. Possibly *amissos obliviscere Graios*: "forget that the Greeks are lost." *esse* being understood. F. 205; P. 101 (b).

149—*noster*: "one of us": cf. *alienus*, "a foreigner." A Roman general receiving a deserter addressed him with the words: *quisquis es noster eris.*—*mihi—roganti*: "and unfold the truth to my question."

150—*quo—statuere*: "to what end have they built this huge and monstrous horse."—*immanis* from in "not," and root MA, "to measure": hence immeasurable in size. Note the repeated questions well mark the impatience of Priam.—*quis auctor?* "who suggested it?"

151—*quae religio?* "what religious purpose did it imply?": *religio* from prefix RED or RE: LIG, "*bind*": the restraining feeling from a belief in the unseen universe.—*machina*: "engine": from μηχανή, μῆχος connected with μήδομαι, μῆτις, root MA, "to think."

152—*ille, i.e.*, Sinon.—*dolis—Pelasga*: "stored in the crafts of the Grecian wiles": cf. Il. 4, 339: κακοῖσι δόλοισι κεκασμένε. Note the *hendiadys* in *dolis et arte Pelasga*: (abl. of means). For *Pelasga* see v. 83.

153—*sustulit—palmas*: "raised to the skies his hands freed from bonds."—*vinclis*: ablative of separation.—*palmas*: with *palma*, cp. παλαμή "blade of an oar": root PAL or PAD, "to spread": cf. *palor*, *pando*. Note the treachery of Sinon.

154—*ignes*: "heavenly bodies."

155—*ensesque nefandi*: "and ye accursed knives," referring to the sacrificial knives.

156—*hostia*: from the obsolete *hostio* "to strike:" *hostia dicta est ab eo quod est hostire ferire*: Festus. Hence, *the thing struck*.

157—*fas—iura*: "it is right for me to break the allegiance I have sworn to the Greeks." Distinguish *fas*=Gk. θέμις, established right by divine law: *ius*, human law. According to Servius *sacratum ius*=*sacramentum*, the ordinary oath of a Roman soldier and *iusiurandum*, the rights (*iura*) that that oath implies.

158—Note the beginning of successive lines by the same word *fas* (*anaphora*).—*omnia—sub auras*: "bring all things to light": cp. ἄγειν ὑπ' αὐγάς; Hor. Od. 1, 18, 13: *sub divum rapiam*.

159—*qua*=*quae*, after *si*: F. 132, 2; P. 26: "whatever they keep secret."

160—*tu—rependam*: "only do you abide by your promise, and do thou, O Troy, preserve faith with thy preserver, if I shall reveal the truth and shall make a large recompense." With *promissis manere*, cp. *stare iusiurando*: the ablative is local or of means.

162—*Danaum*=*Danaorum*.—*coepti—belli*: "confidence in undertaking the war," equivalent to *fiduciā quā bellum inceperunt*, others take it to be the genitive of reference or a causal genitive.

163—*Palladis—stetit*: "by Pallas' aid ever stood firm."—Note the emphatic position of *Palladis.—sto* is often used in the sense of "to remain firm," "to stand secure": cp. Verg. Georg. 4, 208: *stat Fortuna domus*: Hor. Od. 3, 3, 42: *stet Capitolium.—auxiliis* is ablative of instrument.

164—*sed enim*: "but, indeed, ever since the wicked son of Tydeus and Ulysses, the contriver of crimes, made bold to tear the fated Palladium from her sanctuary and cut down the sentries on the towered height."—*impius*, on account of Diomede wounding Venus (Homer Il. 5, 330-347).—*scelerum inventor*: see note on v. 90.—*ex quo*, scil. *tempore*: we have a similar omission in Gk. ἐξ οὗ, scil. χρόνου. —*sed enim*=ἀλλὰ γάρ: there is always an ellipsis after these words which may in this case be supplied thus: "but (a change came) for, etc."—*fatale*: the preservation of Troy was linked by fate (*fatalis*) with the preservation of the Palladium or image of Pallas; cp. M. Arnold: "Backward and forward rolled the waves of fight round Troy; but while this stood Troy could not fall."—*caesis custodibus*, abl. abs.—*summa arx*: ἀκρόπολις or ἀκρὴ πόλις.

167—*corripuere—mens*: "(ever since) they seized the holy image and dared with bloody hands to touch the maiden chaplets of the goddess, from that time the hope of the Greeks ebbed and slid away backwards, their strength was broken, the mind of the goddess estranged." —*virgineas vittas*: the fillet was worn by both matrons and maids, which in some respects differed: cf. the "snood" worn by maidens and the "coif" or "curch" worn by the married women among the Scottish women of the former days. Scott's *Heart of Midlothian*, chap. xxii: "Tresses of long, fair hair, which . . . Effie dared no longer confine with the *snood* or riband, which implied purity of maiden fame." So also *Una* in Spencer's *Fairie Queen*, 1, 3, 4—

From her faire head her fillet she undight.

ex illo, scil. *tempore.—fluere ac referri*, historical infinitive=*fluxit ac relata est*: a metaphor from the ebb and flow of the tide. The final monosyllable as well as the rhythm describes the abrupt and slow motion of the tide.

171—*nec—monstris*: "and by no uncertain tokens did the Tritonian goddess give signs thereof." *Tritonia* scil. *dea*: derived probably from τριτός "third"; γίγνομαι "to be born": therefore "born on the third of the month," hence called τριτόμηνις, or from the *three phases* of the moon. Other derivations are given. See Proper Names.—

ea signa : cp. Aen. 4, 237, *hic nuntius,* "news of this": 7, 595, *has poenas* ; 12, 468, *hoc metu.*—*monstrum=monestrum* : from *moneo* "to warn", hence "a warning."

172—*vix—arsere* : note that Vergil and especially Homer are fond of putting co-ordinately (*parataxis*) where we would place one clause subordinate to the other (*hypotaxis*) ; "scarcely was the image placed in the camp, when there flashed forth sparkling flames from its upraised eyes." —*positum* scil. *est* : see v. 10. —*castris=in castris.* —*luminibus* : ablative of separation.—*arrectis,* raised eyes were significant of fury just as downcast eyes were a sign of sullen anger : cf. Aen. 1, 482 : *diva solo fixos oculos aversa tenebat.*

173—*salsus sudor* :—sweat is naturally salt ; the epithet adds to the realism of the description. The sweating of images was looked upon as portentous : cp. Livy 22, 1. *scuta duo sanguine sudasse* : 27, 4, *quattuor signa sanguine multo sudasse.*

174—*terque—trementem* : "and thrice from the ground the goddess herself, wonderful to tell, leaped forth bearing her buckler and quivering spear."—*solo* : abl. of separation :—*dictu* : give the construction of the supines in *-um* and *-u* respectively : F. 174, 2 and 3 ; P. 105. —*emicuit* : "flashed forth," the apparition of the goddess suddenly appearing and then disappearing like lightning.

175—*extemplo* taken with *canit* : "Calchas at once prophesies that the sea must be hazarded in flight, nor may Troy's towers be overthrown by Argive weapons unless they seek anew auspices at Argos, and bring back that divine presence which they have borne over the deep on their carved ships."—*temptanda* scil. *esse* : alluding to the dangers of the deep.—*canit,* often said of oracles, as these were in the hexameter measure and probably *chanted* : cp. ἀείδω : Thucydides 2, 21, 2 ; ᾖδον χρησμοὺς παντοίους.—*Pergăma* (*-orum*), neut. pl. "the citadel of Troy" : cp. πυργός, "tower": English—*burgh,—borough, —bury* : German *burg,* properly "a fortress."—*ni repetant,* alluding to the Roman custom of returning to the city of Rome from the camp to take anew the auspices, if anything unlucky happened. For subjunctive : F. 193, ii (b) ; P. 99 (h). —*Argis* : from the nom. pl. *Agri -ōrum* : we also find *Argos* neut. nom. and acc. : from root ARG, "bright," hence the word may mean *Brighton* : cp. *argentum,* ἀργός.—*numen* : the favoring presence of the god.—*pelago* : the way *by which* is often put in the ablative : cp. Cic. Fam. x, 9 : *via breviore equites praemisi* : Livy, 37, 14 : *Aegaeo*

mari traiecit.—*curvis*—*carinis*: abl. of accompaniment: cp. the Homeric *νῆες γλαφυραί, νῆες κοῖλαι.*

180—*et nunc*—*aderunt*: "and now in that they have sought their native Mycenae with the wind and are gathering arms and gods to attend them, after remeasuring the sea, they will be here unawares."—*quod* meaning "as to the fact that" with the indic.: F. 181, 2; P. ii, 209. —*remenso*: from *remetior*: passive use of a deponent verb: see v. 46.

181—*digerit*: literally, "arranges" *i.e.*, "expounds" in detail what course must be taken to propitiate the gods.

183—*hanc*—*piaret*: "this image at his warning they reared in recompense for the Palladium and the injured deity, to expiate the horror of sacrilege."—*moniti* scil. *ab Calchante.*—*pro numine laeso*, i.e., to make amends for the offences committed against the deity.—*quae= ut ea*: F. 184: P. 93, iv.

185—*hanc*—*tueri*: "yet Calchas bade them raise it to this vast size with oaken cross-beams, and build it up to heaven that it might not find entry within the gates nor be drawn within the city, nor protect your people under the shelter of the old faith."—*tamen*: in spite of the protestations of Sinon that the withdrawal of the deity would hasten the doom of Troy. Note that we have Sinon's own words 180-188, and 189-194; the words of Calchas are in oblique narrative.—*caelo =ad caelum*: v. 19.—*portis=intra portas.*—Note that *ne*—*aut* are cumulative, the *aut* connecting parts of the same general idea, *neque =necque*, introducing another idea.

189—*donum Minervae*, objective genitive, "gift to Minerva."—*violavisset*: pluperfect subjunctive in indirect discourse for future perfect of direct: F. 207, 7; P. 107 (b).

190—*quod*—*convertant*: "which evil may the gods first turn on himself:" for the subjunctive see F. 148, 4 (c); P. 98 (a).—*prius*, i.e., before it reaches you.—*ipsum=Calchanta.*

191—*futurum*, scil. *esse*: indirect discourse following the verb of saying implied in *iussit.*

192—*sin*: "if on the other hand."

193—*ultro*: "unchallenged," see v. 59. Asia would not merely repel the invading Greeks, but would *further* carry on an offensive war against them.—*Pelopea moenia=Argos*, founded by Pelops.

194—*et—nepotes*: "and such destiny awaited the descendants of us:" with *ea fata*; cp. *magnum exitium*, v. 190.—*nostros*: of us Greeks.

195—*periuri*: *per* in *periuro*, *periurus*, *perfidus* is *not per* intensive as in *permagnus*, but a remnant of the same word found in Gk. παρά: cp. παράφρων, "beside one's self:" hence, "away from."

196—*audita* scil. *est*: so *capti* scil. *sumus*.—*coactis*, "forced," hence, "unnatural:" cp. Ovid, Am., 1, 8, 83: *discant oculi lacrimare coacti*: Iuvenal, 13, 133: *vexant oculos humore coacto*.

197—Note *neque—nec*; *non—non*: such variations are not allowable in prose.—*Larissaeus*, from Larissa, the chief town in Phthia, a district of Thessaly, from which Achilles came, meaning "Rock-town" according to Leaf. It is found in both European and Asiatic Greece.

199—*hic—magis*: "here, another sight, greater, alas, and far more terrible is presented to us hapless mortals."—*miseris* scil. *nobis*: F. 120, 1; P. 82 (e) ii. The famous group of statuary representing the death of Laocoon and his two sons was discovered in A.D. 1506 near the baths of Titus on the Esquiline hill and is now in the Vatican.

Compare carefully Vergil's pen-picture with the piece of statuary. What are the discrepancies and how would you account for them?

Note (1) the serpents *first* (*primum*) kill the two sons and *afterwards* (*post*) seize the father as he comes to the rescue; but according to the sculptor the serpents are twined about and kill the father and the sons simultaneously.

(2) In the statuary the figures are nude; in the story, the probability is that the father, at any rate, would have on his priestly vestments.

Henry says, "Sculpture could not represent *successive acts*; the chisel could fix no more than a single instant of fleeting time. . . Such is the infinite inferiority of sculpture, and of painting, to poetry. The sculptor, or painter, labors day and night, and for years together, on one object; and, in the end, his work, representing but an instant of time, fails to present to the mind as many ideas as the poet supplies in half a dozen lines, the work, perhaps, of half an hour."

improvida pectora: "our benighted minds": *improvida*, i.e., not foreseeing the future.

201—*Neptuno*: dative of reference used for the genitive: F. 134, 2; P. 82, f, i:—*ductus sorte*: literally "drawn by lot," *i.e.*, chosen by

lot: a Roman custom is here ascribed to the Trojans: cp. Tacitus Ann. 1, 54: *sorte ducti e primoribus civitatis unus et viginti.*

202—*sollemnes*: "accustomed": derived from Oscan *sollus=totus* and *annus*: originally applied to religious feasts held *yearly*: hence, accustomed.

203—*ecce*: observe the dramatic order of the Latin by translating: "but lo! from Tenedos over the tranquil deep—I shudder while I tell the tale—two serpents with enormous coils press down the seas and advance side by side to the shore."—*gemini*: often used for *duo*: cp. Aen. 5, 162, *gemini scopuli*: 5, 266; *geminos lebetas*: 6, 894, *sunt geminae somni portae*: 6, 789; *huc geminas nunc flecte acies.* —*immensis orbibus*: ablative of quality: F. 131, 9: P. 85 (c).

206—*arrecta*, scil. *sunt*: "rear up." The traditional sea-serpent had a mane: cp. Pindar, Pyth. 10, 47: καὶ ποίκιλον κάρα Δρακόντων φόβαισιν ἤλυθε: Plautus Amphi. 5, 1, 56: *devolant angues jubati.* Livy 43, 13: *in aede Fortunae anguem jubatum a compluribus visum esse.* Evidently Pliny, a good authority in Natural History, disbelieves the truth of this: cf. 11, 37, *draconum cristas qui viderit non reperitur.* Milton (*Paradise Lost*, 7, 495) follows the traditional account:

> The serpent, subtlest beast of all the field,
> Of huge extent, sometimes, with brazen eyes
> And hairy mane terrific.

207—*pars—legit*: the other part (of the body) skims the sea behind, and in rolling folds they writhe their monstrous backs." The verb *lego* (so also Gk. λέγω: German *legen*) is often said of a person *picking* one's steps: cp. Aen. 9, 392: *vestigia retro observata legit.* Here said of the monster.

209—*fit sonitus spumante salo*: Note the hissing sound imitated by the recurring s's (*onomatopoeia*): "as the sea surges into foam, a sound is heard."

210—*ardentesque—ora*: "and with their blazing eyes suffused with blood and fire, they licked with quivering tongues their hissing mouths." —*oculos*: acc. of specification: F. 98, 3; P. 83 (e) iii. Note also here the *r* sound.

212—*visu*: ablative of cause.—*agmine certo*: "with unwavering course." —*agmen* properly *a moving* (ago): hence (1) an army on the march; (2) a moving, advance. Both ideas are involved here.

213—According to Hyginus the two sons were Antiphantes and Thymbraeus: according to others, Ethron and Melampus.

215—*morsu*: "with their fangs."

216—*post=postea.—auxilio*: "to their help," literally, "for a help," dative of purpose: F. 1, 34, 1; P. 82 (c): some say an ablative of instrument. The force of *sub-* in *subire, succurrere subsidium* conveys the idea of support: cp. v. 467.

218—*bis—dati*: "twice encircling his waist, twice encircling his neck with their scaly bodies."—*circum—dati=circumdati* is an example of *tmesis* (a figure in which the preposition is separated from the verb to which it belongs).—*collo* is a dative.—*terga* is accusative of specification: see v. 56.

219—*superant—altis*: "they tower above him with their heads and lofty necks."—*capite—cervicibus*: ablative of measure: F. 58, 6; P. 85 (g).

220—*ille*: the position of the pronoun indicates a change of subject.—*tendit divellere*: "struggles to tear asunder."

221—*perfusus—veneno*: "having his fillets steeped in gore and black venom": for the accusative see note v. 56: *vittas* from root VI, "to bend" or "twist together": cp. *vitis, vimen, vieo*: Ϝιτυς, "a felloe": English *withe.*

223—*qualis mugitus*: scil. *tollit=tales mugitus tollit quales sunt tauri saucii*: "he raises such bellowing as is (the bellowing) of a wounded bull." The simile is found in Homer, Il. 20, 403.—Note *fugit*: perfect (corresponding to the gnomic aorist of the Greeks) often expresses an act repeated or customary. The simile may have been suggested by the fact that Laocoon was engaged in sacrificing a bull at the time (v. 202). The bellowing and the struggling of a victim at the altar were looked upon as ill-omened signs. In *fugit—excussit* we have an example of ὕστερον πρότερον.

224—*incertam—securim*: "shakes from his neck the erring axe."—*incertam*, i.e., ill-aimed; cp. *certa hasta*, "an unerring spear": *certa sagitta*, "an arrow that strikes the spot aimed at."—*securim*: what words of the third declension have *-im* in acc. sing.? F. 40.

225—*at*: introduces a change of subject: cp. ἀτάρ.—*gemini*: see note v. 203.—*lapsu—effugiunt*: "glide in flight": literally "with gliding motion escape."—*lapsu*: abl. of manner.—*delubra ad summa*: "to the high sanctuary," *i.e.*, to the citadel.—*delubrum* (from *de* and *luo*=λούω, "wash") the place of expiation, hence "a shrine."—

Distinguish in meaning *draco*: from root DRAK, to "look" (cp. δέρκομαι) hence "the bright eyed;" *anguis* (from *ango*, ἄγχω, "choke"), "that which chokes or squeezes its prey": *serpens* (from *serpo* = ἕρπω "creep"), "that which creeps."

226—*Tritonidis* scil. *deae*: we have adj. *Tritonis*, gen. *Tritonidis* and *Tritonius*: for derivation see note on v. 171.—*saevae*: in withholding her protection from the Trojans: see v. 163.

227—*teguntur* = *se tegunt*: "they conceal themselves:" reflexive use of the passive voice.

228—*cunctis* = *cunctorum*: see note on v. 201.

229—*et—ferunt*: "and they say that Laocoon has paid the penalty of his crime deservedly."—*scelus* = *poenas sceleris*: cp. Aen. II, 208: *scelerum poenas expendimus omnes.*

230—*qui* = *quippe qui*, *utpote qui* or *quum is*: "seeing that he outraged": F. 198, 4; P. 93, iv. Compare the curse on the sailor who killed the albatross in Coleridge's *Ancient Mariner*.

231—*tergo*: cp. v. 51 and 52 where the "side," "belly," and "womb" of the beast is struck. But *tergus*, *tergŏris* and *tergum*, *-i* may mean simply "hide" and may apply to all parts of the body.—*laeserit—intorserit*, are causal subjunctive or subjunctives of virtual oblique narrative.

233—see note v. 66.

234—*dividimus—urbis*: "we cleave the walls and we throw open to view the battlements of our city." Generally *moenia* (root MUN, "to defend") is an outer wall of a city for defensive purposes: *murus* (= *munrus* from the same root) is a general term for a wall of any kind. Here, however, *murus* must mean the outer wall, while *moenia* must be the fortified dwellings within: cp. Aen. 6, 549: *moenia lata videt triplici circumdata muro.*

235—*accingunt* = *se accingunt*: see v. 227, literally "gird themselves," *i.e.*, apply themselves, alluding to the long loose robes of the ancients which were tucked up for active work: hence *succinctus*, *accinctus*, "active"; *discinctus*, "idle." —*rotarum lapsus* = *rotas labentes* "smoothly gliding wheels": cf. Hor. Od. I, 12, 10: *fluminum lapsus* = *flumina labentia*: cp. Soph. Elec. 216: τρόχων βάσεις.

237—*stuppea—intendunt*: "draw taut upon its neck the hempen bands:" alluding to the senators and young nobles of Rome drawing the

tensae or *sacred cars* containing the images of the gods, which were drawn to and from the capitol.

238—*feta armis = feta armatis viris*: "teeming with armed men."

239—*sacra canunt = sacra carmina canunt*: "chant hymns." Vergil is evidently thinking of the hymns chanted at the secular games when maidens and youths sang songs to Apollo and Diana.

240—*minans—urbi*: "towering high glides into the midst of the city:" with this meaning of *minor* cp. Aen. I, *geminique minantur in caelum scopuli*: from root MIN, "project": cp. *mons minae*, "the gable ends of a house."

241—Note the feeling expressed by this outburst. The line is a quotation from Ennius.

242—*Dardanidum = Dardanidarum.*—*ipso—substitit*: "at the very threshold it stood still."—*limen = ligmen*: from *ligo*, "bind:" hence the sill of the door: here the ground of the breach. —*portae*: connected with *per*, πόρος, περάω: English *-fare* in thorough*fare*, A.S. *faran*, "to go."

243—*utero*: ablative of specification.

244—*immemores*: "regardless."

245—*sacrata arce = in sacrata arce*: v. 8.

246—*tunc—Teucris*: "then, too, Cassandra opened her lips to speak the doom that was to be—lips, by heaven's command, never believed by the Trojans."—*etiam*: besides other warnings. For the story see Cassandra in Proper Names.—*credita*: verbs that govern a dative in the active are almost always used impersonally in the passive, only in poetry have we a few examples of the personal use of such verbs: Horace has *imperor*, *invideor*: Ovid, *credor* more than once.—*Teucris*: dative: F. 164, I; P. II, 57.

248—*nos—urbem*: "we, poor wretches, to whom that day was to be the last, deck the shrines of the gods throughout the city with festal boughs."—*quibus esset*: the subjunctive may be either *causal* or *concessive*: implied in the relative, *i.e.*, *quibus esset = quippe is nobis esset* or *quamvis nobis esset*: F. 196 and 198; P. 99.—*velamus = coronamus*: Aen. 3, 405; 3, 545; 5, 72: cf. Homer Il. I, 39: εἴ ποτέ τοι χαρίεντ' ἐπὶ νηὸν ἔρεψα. The leaves would be those of the trees sacred to each particular god: of laurel, to Apollo; oak, to Jove; myrtle, to Venus, etc.

250—*vertitur—nox*: "meanwhile the sphere of heaven wheels round, and night rushes from the sea."—*vertitur*: reflexive use of the passive voice. The ancients believed that the heavens consisted of two hemispheres, one of light and the other of darkness, and by the revolution of those light and darkness were produced: cf. Milton, *Paradise Lost*, 9, 52—

and now from end to end
Night's hemisphere had veiled the horizon round.

Night is said to 'rush up from the ocean' in pursuit of the retreating day.

251—Note the effect of the heavy spondees of this line.

252—*fusi per urbem*: "stretched out to rest throughout the town": so *fusi per herbam*, said of the revelling crew of Aeneas: Aen. I, 214.

254—*et—Tenedos*: "and by this time the Argive host was setting out from Tenedos with its array of ships."—*instructis navibus*: note the military term.

255—*tacitae—lunae*: "amid the favouring stillness of the quiet moon." Two directly opposite views have been taken of this passage. Some say that the passage shows that the moon was quietly shining, others that there was no moon shining. Some quote in support of the latter view Milton, *Samson Agonistes*:—

dark
And silent as the moon,
When she deserts the night,
Hid in her vacant interlunar cave.

From v. 340 we know that the moon was up. Vergil brings out prominently the light and calm of the night so as to further the designs of the Greeks.

256—*flammas—extulerat*: "when the royal bark had raised aloft the fire signal": this clause is subordinate to the clause containing *ibat* with which *laxat* is co-ordinate, *laxat* being a historical present. With *regia puppis*: cp. Shakespeare, *Henry IV.*, Pt. I, Act 3, Sc. 3: "Thou art our admiral, thou bearest the lantern in the poop." For *quum* with the indic. see F. 203, 2; P. 99 (f) v.—*effero* is the technical word "to raise" the standard.

257—*fatisque—iniquis*: "protected by the malign decrees of heaven."

258—Note the zeugma in *laxat*: "(releases) the Greeks pent up in the womb and stealthily loosens the pine bars."

263—It is difficult to see if Machaon was the first to issue from the horse why he should be mentioned seventh. It may be an imitation of Homer, Il. II, 505: ἀριστεύοντα Μαχάονα, ποιμένα λαῶν: hence some translate it "peerless."

265—*somno vinoque sepultum*: "buried in a drunken slumber." It is best to make *somno vinoque* an example of hendiadys = *somno vinoso.* Ennius (A. 8) has the expression *vino domiti somnoque sepulti.* Hence some look on *sepultum* in this passage of Vergil as a zeugma, "o'ercome with wine and buried in sleep," but the order of the words precludes this.

266—*portis*: abl. of means.

267—*agmina—iungunt*: scil. *sibi*: "unite to themselves their confederate bands."

268—*mortalibus—aegris*: cf. Homeric δειλοῖσι βροτοῖσι.

272—*raptatus—bigis*: "dragged along by the car, as formerly." After slaying Hector, Achilles fastened his body to his chariot and dragged it thrice around the walls of Troy.

273—*traiectus—lora*: "having had thongs bored through his swollen feet." We sometimes find Latin verbs used in a middle sense expressing the action done to one's self by some one else, or done to one's self, in imitation of the Greek. The accusative in this case resembles the accusative of specification: cp. note on *manus*, v. 56.

274—Note the force of *illo*: cp. ἐκεῖνος, "that illustrious Hector": F. 118, 4 (b); P. 92 (c).

275—*qui—Achilli*: "who returns having donned the spoils of Achilles." —*redit*: is a graphic present for the perfect *rediit.*—*exuvias*: we can say in the active, *exuvias mihi induo*, and in the passive, *exuvias ego induor* or *exuviis me induo* and *exuviis ego induor.*—*Achilli*: as if from the nominative *Achilleus*, gen. *Achillei*, contracted *Achilli*: see note on *Ulixi*: v. 7. Hector slew Patroclus, who had donned the armour of his friend Achilles.

276—*vel—ignis*: scil. *qui redit*: "who returns after hurling the Phrygian flames against the ships of the Greeks."—*puppibus = in puppes*: see note v. 36.

277—*squalentem barbam—patrios*, scil. *qualis erat*: "Ah me! how sad he looked, wearing as he did a squalid beard and hair all matted with blood, and all the many wounds which he received around his

ancestral walls."—*vulnera*: the wounds he received by being dragged around the walls of Troy.

279—*ultro*: without waiting for an answer: see v. 59.—*flens ipse*: "in tears too myself."

281—*lux Dardaniae*: *lux* is the Homeric φάος, "safety": cp. Hom. Il. vi. 6, φόως δ'ἑτάροισιν ἔθηκεν: 2 Sam. xxi, 17, when David is called "the light of Israel": Luke ii, 32, φῶς εἰς ἀποκάλυψιν ἐθνων.

283—*expectate*: vocative for nominative: "from what regions dost thou, Hector, long expected, come?"—*ut*: exclamatory join with *aspicimus*. The meaning of *ut* in such cases must be inferred from the context, here *ut* = *ut libente*: "how gladly!"

284—*labores*: cp. πόνος: "sufferings."

285—*quae—voltus?* "what cruel cause has marred the serene beauty of thy face?"

287—*ille mihi*, scil. *respondit*: see note v. 42.—*nec—moratur*: "nor pays he any heed to my idle question": for this use of *moror*: cp. Aen. 5, 400, *nec dona moror*, "nor can I for gifts": so Horace Epist. 1, 15, 17: *vina nihil moror illius orae*: 2, 1, 164: *nil moror officium quod me gravat.*

289—*nate—dea*: "goddess-born": for *deā*: F. 156, 4: P. 85 (h).

290—*ruit—Troia*: "Troy from its very summit is sinking in ruins": cp. Il. 13, 772, ὤλετο πᾶσα κατ' ἄκρης Ἴλιος αἰπεινή.

291—*sat—datum*: "you have fulfilled your duty to your native land and to Priam"—*sat* = *satis* used as an indecl. neut.—*satisdare* is a legal phrase for giving security for payment of a debt, here for the payment itself, more commonly expressed by *satisfacere.*

292—*hac*: "by this (right hand) of mine."

293—*sacra suosque—Penates*: "her rites and household gods."—*sacra*: seems to be a general term for the religious ceremonies, and *penates* a particular term. What the *penates* were it is difficult to say. They were probably national deities represented in little images of wood or stone, and the word may be derived from PA, "to protect" or "feed": cp. *pater, pasco, penus.*

294—*his—ponto*: "for these seek a city, a mighty city, which thou shalt erect at length after wandering over the sea." This of course refers to the future city of Rome.—*moenia quaere, magna—quae*: with this punctuation (the one adopted in our text), *magna* is predicative:

"which thou shalt build mighty." The other punctuation, however, *moenia quaere magna, pererrato*, is common.

296—*vittas Vestamque = Vestam vittatam*: "(the image of) Vesta wearing a fillet": hendiadys.

297—*aeternum—ignem*: the *penates* of the family were closely identified with Vesta, the goddess of the hearth. In the temple of Vesta at Rome, "the eternal fire" was maintained, the extinguishing of which foreboded the doom of the city.

298—*diverso—luctu*: "meanwhile the town is filled with tumultuous woe in all directions," or, more freely, "throughout the city meanwhile confusion reigns with manifold cries of agony."—*luctu*: the wailing for the lost. Possibly *diverso* means "in a distant quarter of the city." Note the emphatic position of *diverso*. This, with the latter interpretation, is particularly significant as marking the transition.

299—*magis—magis*: join with *clarescunt*: "the noises begin to grow clearer and clearer."—*secreta—obtecta*: both predicates of *recessit*: "though my father Anchises' house lay deep withdrawn and screened by trees." In Homer Anchises is not an inhabitant of Troy, but an independent prince of Dardania.

301—*armorumque—horror*: "and the clash of arms rolls onward."—*ingruit*: root GAR, "to call" or "shout": cp. *garrire, garulus, grus*: γέρανος, γηρύειν. Note the imitative harmony produced by the recurring of the *r* sound.

302—*excutior*: middle, "I shake myself from sleep."—*fastigia*: properly the *gable* of the roof: here put for the roof itself. *Fastigia tecti*, i.e., *tectum fastigatum*, a sloping or ridged roof.

304—The construction is: *adsto veluti....stupet pastor*. The contrast is between Aeneas listening to the din of battle and the shepherd hearing the roaring of a conflagration or a torrent from the top of a crag. The simile is suggested by Homer, Il. 4, 455. Cp. Thomson's imitation in his *Seasons*, Autumn, v. 340-348.—*furentibus Austris*: "when the winds are raging": abl. abs.

305—*montano flumine* is a kind of ablative of quality with *torrens*: "a whirling mountain torrent," or "the roaring torrent of a mountain stream."

306—*sternit—sternit*: note the rhetorical effect gained by repetition, and cp. 325, *fuimus—fuit*: 483, *adparet—adparent*: 499, *vidi—vidi*: 560, *subiit—subiit*.—*boumque labores* is the Homeric ἔργα βοῶν.

307—*inscius* : not knowing what to make of it because he is still dazed.

309—*manifesta* : perhaps a predicate, "the truth is evident." Others make *fides* one of the nominatives to *patescunt*, but the two distinct predicates have double the force and energy of a single predicate.—*Danaum* : see v. 14.—*fides* here is not "faith," but "that which causes faith" : cp. πίστις : Sophocles Electra 877, τίν' ἰδοῦσα πίστιν.

310—*dedit ruinam* : "has fallen in ruins," literally, "has made a fall."—*dare*, from root DHA ; cp. τίθημι is often used in the sense of "make" : νόμους ἔθηκε. That the house of Deiphobus was first attacked is evident from Homer, Od. 8, 517 :—

ἄλλον δ' ἄλλῃ ἄειδε πόλιν κεραϊζέμεν αἰπήν,
αὐτὰρ 'Οδυσσῆα προτὶ δώματα Δηϊφόβου
βήμεναι ἠΰτ' Ἄρηα σὺν ἀντιθέῳ Μενελάῳ.

311—*Vulcano superante* : abl. abs. : "amid the overpowering flames" : *Vulcanus*=*ignis* (*metonymy*).—*proximus Ucalegon*=*domus Ucalegontis quae proxima erat* : the owner is put for the house (*metonymy*). Note the lively effect of the sudden introduction of the figure.

312—*igni—relucent* : "gleam with the blaze." What words in the 3rd declension may have the ablative in *-e*, or *-i ?* F. 40 ; P. 49 (c).

313—This is a fine example of imitative harmony (*onomatopoeia*) : the braying of the trumpets is well represented by the *r's*. There is an *anachronism* here, as trumpets were not used in Homer's time to give signals in battle.

314—*nec—armis* : "nor in (taking) arms is there any reason good."—*sat*=*satis.*—*armis*=*in armis capiendis.*

315—*bello* : dative of *purpose* : "but my feelings burn to gather a troop for war."

316—*furor—armis* : "fury and wrath drove me headlong, and I think how noble it is to die in arms."—*succurrit* : literally, "it occurs to me that it is noble" : cp. Horace, Od. 3, 2, 13 : *dulce et decorum est pro patria mori.*

318—*telis* : ablative of separation : F. 309, 27 ; P. 85, k. i.

319—*Othryades* : for patronymics : see F. 304 (h) ; P. 75.

321—*trahit* : zeugma : "carries the sacred vessels and the conquered gods in his hands and hurries along his little grandson." For the latter meaning cp. v. 457, *puerum Astyanacta trahebat.*—*Sacra* scil. *vasa.*

Henry, however, remarks on this: "*Deos* is the explanation of *sacra*, and the meaning is, not 'the sacred objects and the gods' images' but 'the sacred images of the gods,' first because Panthus would be too much encumbered by three different objects—sacred things, gods' images, and his grandson: and secondly, because we find *sacra* by itself and without explanation meaning 'sacred images.' Ovid, Met. 10, 696 and Fasti 1, 527."

—*cursu*: "distractedly": literally "with speed."—*limina*: "to the house of Anchises."

322—*quo—Panthu?* literally "in what position is our state?" or "how fares our state?"—*quo loco=quo statu*: Hor. 1, Ep. 12, 25: *quo sit res Romana loco.*—*summa res*: Nettleship shows that *summa res* is an old phrase for the later *res publica*, "our all," "the main chance." Others take the meaning to be, "where is the struggle hottest?"—*Panthu* vocative: *Panthus*=Πάνθους=Πάνθοος: voc. Πάνθοε, Πάνθου.—*prendimus*: the indicative is far more vivid than the customary subjunctive, "what stronghold are we to occupy?" Henry's interpretation is: "If we throw ourselves into the "*arx*," what kind of an "*arx*" shall we find it to be? Is the "*arx*" any longer defensible?" Certainly this interpretation, although somewhat strained, relieves the question of that insipidity which otherwise characterizes it. This second clause then becomes a supplement to the first, "*quo res summa loco?*" quite in accord with V's style. The fact that Panthus has just come from the "arx" and that Aeneas has resolved to go thither (v. 315) lends force to Henry's interpretation.

323—*cum—reddit*: F, 203, 2; P. 99 (f.) v.

324—*summa dies*: see note on v. 11.—*ineluctabile tempus*: cp. "the inevitable hour" in Gray's *Elegy.*—*Dardaniae*: dative.

325—*fuimus fuit*; the perfect of *sum* is often used *euphemistically*: "we were," but "are no longer": cp. Tib. 3, 5, 3, *sive erimus seu nos fata fuisse velint*: "whether we shall be alive or whether the fates will that we should be dead:" cp. Gen. xlii, 13, "the youngest is this day with our father and one *is not*:" Matt. ii, 18, "Rachel weeping for her children and would not be comforted because they *are not.*"

327—*transtulit*: according to the Scholiast on Aes. Theb. 310, the gods departed in a body from Troy on the night of its destruction bearing their images with them: cp. v. 351.

328—*arduus—equus*: "the horse, as it stands towering in the centre of the town, pours forth armed men and triumphant Sinon insolently spreads fire and confusion."—*moenibus*: see note v. 334.

330—*bipatentibus*: "wide open": with both halves thrown open.

331—*millia quot=tot millia quot.*

332—*angusta viarum*: either for *angustas vias*, "the narrow streets," or for *augusta loca viarum* "the narrow places of the streets."

333—*stat—stricta*: "the keen sword stands drawn with gleaming edge": *mucro*, akin to ἀμύσσω=ἀμυκ-yω, "to scratch."

334—*primi—vigiles*: either "the guard at the entrance," or "the guards first attacked."

336—*numine*: "by the will."

337—*tristis Erinys*: "fell Fury." Wagner explains Erinys here as the demon of battle: cp. Lucan, 4, 187, *civilis Erinys.*

339—*maximus armis*: others read for *armis, annis.*

340—*oblati per lunam*: "meeting us in the moonlight." Scan this verse: see Introduction p. xviii 5 (a).

342—*illis—amore*: "it so happened that he had come to Troy in these (direful) days fired with frantic love for Cassandra."—*Cassandrae*: objective genitive.

343—*insano*: "because it hurried him to his ruin."—Conington. (1) *quia belli tempore amabat*; (2) *aut perpetuum epitheton amoris est.*"—Servius. The second interpretation of Servius seems the best: *i.e.*, "passionate," "violent": cp. Plant. Curc. I, 3, 20: *nam bonum est pauxillum amare sane*; *insane non bonum est*, and Ovid Art. Amat. I, 371: *insano iuret amore mori.* Understood in this sense, the epithet raises our respect not only for Coroebus but for Cassandra, in the same degree as, understood in the former sense, it lowers it.—Henry.

344—*gener* used proleptically because he does not seem to have ever married Cassandra. According to Roman custom, after betrothal relationship (*affinitas*) was considered complete: cp. Tacitus Ann. XII, 4: *praebabat Caesar aures accipiendis adversus generum suspicionibus* (said of Lucius Silanus who was newly betrothed to Caesar's daughter, Octavia.) The meaning then is: "in hope of becoming a son-in-law he was bringing aid."

345—*qui—audierit=quippe qui—audierit*: "inasmuch as he did not listen to the warnings of his raving betrothed."

346—See note on v. 230.

347—*quos—vidi*: "and when I see those banded together rushing boldly into battle."—*confertos*: from *confercio*: others read *consertos*.

348—*incipio super his*. It is best to take *super* adverbially and to supply *dictis* with *his*: "thereupon I begin with these words."—*fortissima frustra*: bring out the alliteration by translating "bootlessly brave."

349—*si—sequi*: "if you have a fixed desire to follow one of desperate daring:" with *cupido certa*, scil. *est*.

350—*sit*: F. 176; P. 99 (d).

351—*excessere* scil. *ex urbe Troia*. It seems to have been a universal belief among the ancients that the gods left a doomed city. Josephus relates that during the siege of Jerusalem voices more than human were heard crying on the day of Pentecost: *μεταβαίνωμεν ἐντεῦθεν*, "let us go hence:" cp. Aesch. Theb. 207:—

> *ἀλλ' οὖν θεοὺς*
> *τοὺς τῆς ἁλούσης πόλεος ἐκλείπειν λόγος.*

So also Milton, *Ode on Nativity*:—

> Apollo from his shrine
> Can no more divine.
> With hollow shriek the steep of Delphos leaving.

352—*quibus*: ablative of instrument: "by whose grace this empire stood firm:" for the force of *steterat*: see v. 56.

353—*incensae*: emphatic from its position: "in flames is the city you are trying to succour."—*succurritis*: a *conative* present.—*et* is epexegetic (*i.e.* explanatory); the clause introduced by it explaining how they would meet death: "let us meet death by rushing into the heart of the foe." Usually the passage is explained as an example of *ὕστερον πρότερον*: "let us die and let us rush into the midst of the foe" = "let us rush into the midst of the foe and die."—*arma* = *armatos hostes*.

354—*una—salutem*: note the emphatic position of *una*: "the only safety the vanquished have is to expect no safety:" with *salus* scil. *est*.

355—*animis*: "courage."—*additus* scil. *est*—*lupi ceu*: this may be an echo of the Homeric *λύκοι ὥς* ending the line in Iliad II, 72; 16, 156.

356—*improba*: generally denoting *excess* of all kinds in Vergil: cp. *improbus ira*, "excessive in rage:" *improbus anser*, "greedy goose:"

improbus amor, insatiate love:" *improbus labor*, "unflinching toil." With *improba ventris—rabies* may be compared the Shakespearian "belly-pinched wolf." Possibly here a strong personal epithet: "wicked," *i.e.*, "painful;" cp. "villainous saltpetre."—*King Henry IV.*

357—*exegit caecos*: "has driven them blindly forth," *i.e.*, to prowl at random.

358—*siccis*: "thirsting for blood." The second part of the simile is without the connective *sic* with *per tela, per hostes.*

359—*mediaeque—iter*: "and we pursue our way into the heart of the city."—*mediae urbis* is a genitive of quality: F. 124; P. 81 (e).

360—*nox—umbra*: "dark night hovers round us with encircling gloom." Henry claims that *nox* here is figurative for "the gloom of death," referring to Aen. 6, 866, and Hom., Od., 20, 351.

361—*quis—labores?* "who can unfold the carnage of that night, who (can unfold) in language the losses, or who is able to measure its troubles by his tears." Note the studied alliteration, *funera fando*: *lacrimis labores.*—*fando*: see note v. 6.

363—*dominata*: "that has held sway."

364—*plurima—limina*: "unnumbered both throughout the streets and the houses and the awful courts of the gods lie strewed the lifeless corpses." With *inertia corpora*: cp. ἀμένηνα κάρηνα of Homer.

366—*poenas dant sanguine*: "pay forfeit with their life:" cp. v. 72.

367—*quondam—Danai*: "at times even to the hearts of the vanquished valour returns and the victorious Greeks fall." Note the alliterations *victis—virtus—victores.*

368—*crudelis*: "ruthless."

369—*pavŏr*: Note the quantity of the final syllable of *pavor*: possibly long, because the stress of the voice (*ictus*) falls on it and also because the letter *r* is trilled: cp. v. 411.—*plurima—imago*: "many a form of death"="death in many a form:" cp. Thucy. 3, 81: πᾶσα ἰδέα κατέστη θανάτου.

370—*se—offert*: "comes to meet us."

371—*socia agmina credens*: *socia agmina* (*esse*) *credens.*

372—Notice the emphasis gained by putting the adjective at the beginning of the line with a pause after it: so also *infelix*, v. 345: *saucius*, v. 529.—*ultro*: "unaccosted by us."

374—*rapiunt—feruntque*: ordinarily the phrase is *ferre et agere* (cp. φέρειν καὶ ἄγειν): *ferre* referring to the "carrying off" of portable property, and *agere* to the "driving" of captives or cattle. Here there is little or no distinction between the words: Tr. "plunder and pillage."

377—*sensit—hostes*: a *Graecism* for *sensit se delapsum esse*: cp. ᾔσθετο ἐμπεσών. So also Milton, *Paradise Lost*, 9, 792:—

> greedily she gorged without restraint
> And knew not eating death.

i.e., that she was eating.

So also Catullus, iv, 2:—

> Phaselus ille quam videtis hospites
> Ait fuisse navium celerrimus.

379—*aspris sentibus nitens*: "struggling amid rough brambles:" for the abl.: F., 309, 37; P. 85, k. i. The same simile occurs in Homer Iliad, 3, 33. Note here *aspris = asperis*.

380—*refugit*: perfect of instantaneous action or aorist. Note the recurring dactyls and the repetition of *re-* well brings out the sudden recoil of the unwary traveller.

381—*attollentem—tumentem*: "as it rises in anger and puffs out its deep blue throat." —*caerula* = caelulea from *caelum*, "sky," hence, "skyblue."

382—*visu*: may go with *tremefactus* or with *abibat*; perhaps the former. —*abibat*: "was beginning to retreat."

385—The metaphor in *adspirat* is that of a favourable breeze.

388—*dextra*: for the more usual *dextram*.

389—*insignia*: devices on the shields, crests of helmets, or any other mark that would serve to distinguish one warrior from another. Perhaps *badge* seems nearest to it in English.

390—*dolus—requirat*: construe *quis in hoste requirat utrum dolus* (*sit adhibendus*) *an virtus*: "who in the case of a foe would ask whether fraud or courage is to be employed?"—*requirat*: rhetorical question.

391—*ipsi*: *i.e.*, the enemy will themselves supply the arms we are to use against them.

392—*comantem—galeam*: cp. Homeric κόρυς ἱπποδάσεια.

393—*induitur*: "dons": reflexive or middle use: cp. 511, *ferrum cingitur*.

396—*haud—nostro*: "not under the protection of our own gods." By donning the Greek armour they were no longer under the protection of the Trojan gods.

397—*caecum—noctem*: see v. 340.—*congressi proelia conserimus*: "meeting (the Greeks) we engage in many a battle."

398—*Danaum*: see v. 14.—*Orco=ad Orcum*: see v. 36.

399—*cursu*: "speedily": cp. Aen. 5, 265: cp. δρόμῳ.

400—*fida—littora*: "the safe refuge of the coast," where the ships were moored.—*formidine turpi*: "in craven fear."

402—*scandunt*: a *sense* construction: see note v. 32.—*conduntur=se condunt*: "hide themselves": a reflexive use of the passive corresponding to the middle voice.

402—*heu—divis*: "alas! it is not right for any one to trust at all to the gods against their will."—*nihil* is the acc. of specification. With *fas* supply *est*. Distinguish *fas est*=χρή, said of the will of heaven; *jus est*=δεῖ, said of human right.

403—*passis—crinibus*: either the abl. of description: "with her tresses all loose," or the abl. of means: "by her loosened tresses": *passis* from *pando*.

404—*a templo—Minervae*: "from the temple, aye, from the very shrine of Minerva."—*templum* (cp. Gk. τέμενος) is applied to the whole building and the land enclosed for sacred purposes (from τέμνειν, "to cut off"); *adytum* (*a*, "not," δύειν, "enter") is the "unenterable" place where the image of the goddess was kept. The Oilean Ajax was said to have dragged Cassandra and the image to which she was clinging from the temple.

The precincts of religious buildings have from time immemorable been places of refuge: cp. "The Sanctuary" at Westminster. The altar was considered especially inviolable: cp. I. Kings, ii, 28; Matt. xxiii, 25.

406—*arcebant*: "confined," so that they could not be raised in prayer. —*palmas*: see v. 153.

407—*non—Coroebus*: "Coroebus with maddened soul brooked not the sight."—*furiata mente*: abl. of description.

408—*periturus*: for the more usual *periturum*: see note v. 377. Tr. "resolving to die, he flung himself into the midst of the band."

409—*densis armis=densatis armis*: "closing our ranks."

410—Note *primum* : *tum* (v. 413) ; *etiam* (v. 420).

411—*nostrorum*, scil. *sociorum* or *amicorum*.—*obruimūr*. Note the quantity of -*ūr*. A final syllable naturally short may be lengthened when it is caesural : cp. Aen. 4, 64 ; 3, 464.—*miserrima* : because inflicted by friends.

412—*facie* : "appearance," literally "make" (from *facio*).—*Graecarum errore iubarum* : "by the mistake caused by our Grecian plumes" : subjective genitive.

413—*ereptae—ira* : "in wrath at the rescue of the maid."—*virginis* : causal genitive. Latin is sadly deficient in verbal nouns ; their place is often supplied by the perf. part. passive : cp. v. 643, *capta urbs*, "the capture of the city" ; *ab urbe condita*, "from the foundation of the city." Milton uses the same idiom in *Paradise Lost*, 9, 16 :—

> or rage
> Of Turnus for Lavinia disespoused.

414—*accerrimus* : "most fiercely" : The Oilean Ajax felt aggrieved at the loss of his prize.

415—*gemini Atridae* : cp. δισσοὶ Ἀτρεῖδαι : see note, v. 203.

416—*adversi—equis* : "as sometimes, when a hurricane bursts forth, the west and south winds strive in opposing conflict, and the east wind exulting in the coursers of the Dawn."—*adversi*, predicate.—*laetus—equis* is the Homeric ἱππιοχάρμης.

418—Note the alliterative harmony of this line : translate, "(then) creak the forests and fierce in foam Nereus stirs up the seas from their lowest depths."—*spumeus* equally applicable to the angry god and angry sea.

421—*tota—urbe* : note that the abl. and not *per* with acc. is the usual construction when *totus* accompanies a noun.

422—*mentita* : "false" : see v. 46.

423—*ora—signant* : "and they mark the jarring accent of our speech" : literally, "our lips disagreeing in speech (with their own)." In Homer the Trojans and Greeks alike speak Greek. Vergil means here that there was a slight difference in dialect or accent.

424—*ilicet* : "thereupon." Originally *ilicet*=*ire licet*, was the technical word used by the priests after the sacrifice or by the consul after an assembly. Then came its interjectional meaning.

425—*divae* : Minerva.

426—*unus*: imparts to superlatives or to adjectives of a superlative idea an additional force: cp. εἷς ἄριστος, "by far the best": Homer, Iliad, 12, 243: εἷς οἰωνὸς ἄριστος, ἀμύνεσθαι περὶ πάτρης. Tr.: "the justest of the just."

428—*dis—visum*: "heaven willed otherwise." The meaning of course is 'Heaven's ways are not ours': cp. Homer, Od. 1, 234: νῦν δ' ἑτέρως ἐβουλόντο θεοὶ κακὰ μητιόωντες. Seneca recommends his friend on the occasion of any loss to say constantly without complaining, *dis aliter visum est*, or rather *di melius* scil. *dent*.

430—*labentem*: "in thy fall."—*nec—texit*: cp. Homer, Il. 1, 28: μή νύ τοι οὐ χραίσμῃ σκῆπτρον καὶ στέμμα θεοῖο.

431—*flamma—meorum*: "expiring flame of my countrymen." The burning city was the funeral pyre of her defenders.—*et flamma*, etc.: explanatory of the previous clause.

433—Supply *me* before *vitavisse.*—*vices*: "encounter": root VICK, "to move": cp. Ϝεικειν: *vitare* (=*victare*), *vicissim*: German *weichen*, "a change," "turn": English *weak.*—*si—manu*: "if fate had so willed that I should fall, I earned (my fall) by my deeds.—*ut caderem* belongs to *si fata fuissent* and not to *meruisse*.

436—*gravior*: "somewhat enfeebled."—*Ulixi*: "caused by Ulysses": subjective genitive. For the form see v. 7.

438—*hic*: at the royal palace of Priam.—*ceu forent*: for the subjunctive: F. 193 (b), note 2; P. 99 (h).

441—*acta testudine*: "by the advancing shielded column." The *testudo* consisted of a body of men who locked their shields together and held them over their heads: cp. Tennyson, *Dream of Fair Women*:—

> heroes tall,
> Dislodging pinnacle and parapet
> Upon the *tortoise creeping to the wall.*

442—*parietibus*: see note on v. 18: it may be a dat. or abl.—*postesque—gradibus*: "and hard by the door posts themselves they struggle up the rungs."—*gradibus*: the steps of the scaling ladders.

443—*clipeosque—obiciunt*: "and (thus) protected, with their left hands present their shields against the missiles." Others take *clipeos* governed either by *protecti* used here in a middle sense or by *obiciunt*: "placing their shields before them with the left hand they present them (*i.e.*, the shields) against the missiles."

444—*fastigia* : "battlements."

445—*tecta—culmina* : "the roof covering."

446—*his—telis* : "with such weapons, when they see that the last hour is come, now in death's extremity they prepare to defend themselves."

448—*decora alta* : "stately splendour."

449—*imas obsedere fores* : "have blockaded the doors below."

451—*instaurati animi* : scil. *sunt* : "our spirits are braced anew."

452—*auxilio* : "to aid" : dative of purpose.

453—*limen—tergo* : "there was a threshold, and a secret door and a passage connecting the chambers of Priam's palace one with another, and a gate in the rear unobserved,"—*limen* = *ligmen* : properly, "that which binds," hence the *sill* or *lintel*.—*pervius usus* : by entering the door, one had access to the different rooms.—*relicti* : perhaps means overlooked by the assailants and unnoticed by the defenders.

455—*infelix* : notice the emphatic position of this word.

457—*soceros* : "to her parents" : in the masculine term are included Priam and Hecuba, the father and mother of her husband Hector.—*avo* = *ad avum* : see v. 36; cp. Plato Apol. 24, D. : ἐμὲ εἰσάγεις τούτοισι καὶ κατηγορεῖς.

458—*summi fastigia culminis* : "to the ridge of the roof" : for *fastigia* : v. 302.

460—*in praecipiti* : "on the brink," "on the sheer edge."—*summisque—tectis* : "and rising with its roof close to the stars."

462—*Danaum* : see v. 14.—*solitae*, scil. *sunt*. What verbs are semi-deponent?

463—*adgressi—impulimusque* : "assailing with iron bars where the topmost stories afforded weak joinings, we wrench it from its deep foundations and push it forward."—*summa tabulata* are the stories that rise above the roof of the main building. Note the present *convellimus* represents a continued act and *impulimus* a single, momentary one.

465—*ea—trahit* : "it toppling over suddenly falls with a crash in ruin."

467—*subeunt* : "come to their aid."

469—*vestibulum* : the open space before the door of a Roman house. Some derive it from *ve-sti-bu-lum*, "a place for standing outside" : from *ve-sto*.

470—*telis—aena*: "gleaming in arms of brazen sheen": note the *hendiadys*: cp. Homer Il. 13, 341: *αὐγὴ χαλκείη κορύθων ἄπο λαμπομεναων.*

471—*qualis—trisulcis*: "like as when a snake fattened on baleful herbs, whom chill winter kept swollen underground, now all new, its slough cast off, and shining in youth, rolls along with breast erect, its slimy length towering to the sun, and in its mouth it makes its three-forked tongue quiver." It was a common belief among the ancients that the snake drew its venom from the food on which it fed. The simile is taken from the Iliad 22, 93, when Hector is awaiting the attack of Achilles:—

ὡς δὲ δράκων ἐπὶ χειῇ ὀρέστερος ἄνδρα μένῃσιν,
βεβρωκὼς κακά φάρμακ' ἔδυ δε τέ μιν χόλος αἰνος,
σμερδαλέον δὲ δέδορκεν ἑλισσόμενος περὶ χειῇ.

"As a serpent of the mountains upon his den awaiteth a man, having fed on evil poisons, and fell wrath hath entered into him, and terribly he glareth as he coileth himself about his den": cp. Shelley's *Hellas ad finem*:—

The earth doth like a snake renew
Her winter weeds outworn.

So also Tennyson, *The Two Voices*, when he describes the dragon-fly:—

An inner impulse rent the veil,
Of that old husk; from head to tail
Came out clear plates of sapphire mail.

—*novus—iuventa*: probably Vergil is thinking of the other name of Pyrrhus, Neoptolemus, "young warrior."—*ore*: local ablative. —*linguis*: abl. of means.

476—*agitator equorum* = Homeric *ἡνίοχος ἵππων.*

477—*Scyria pubes*: Pyrrhus brought a number of warriors from Scyros, one of the Cyclades, where his grandfather Lycomedes dwelt: Hom. Il. 19, 325.

479—*dura—limina*: "the stubborn door": for *limen* see note on v. 458.

480—*perrumpit—vellit*: the present expresses incomplete and continuous action, and also an attempt: "is striving to burst through and wrench": while the perfect *cavavit—dedit*: a momentary complete act: "and now having cut out a panel, he has hewn a breach in the stout oak and made a huge opening with a yawning mouth." The

hinges *(cardines)* in a Roman house were not as with us fastened to the side of the door, but were pivots working in sockets, one in the lintel *(limen superum)* and the other in the sill *(limen)*. The doors were double doors *(valvae)*.—*cardo*: from KRAD, "to move," "to swing": cp. cor., καρδία, κράδη, κραδαίνω, κόρδαξ.

486—*at*: marks a change in the narrative.

487—*miscetur*: "is in confusion." The *domus interior* probably refers to the woman's apartments, γυναικωνῖτις, which in a Greek house were in the back.—*cavae aedes*: either the "vaulted" or "hollow halls," or=*cavaedium*, an opening in the roof of the *atrium* over the *impluvium* or cistern containing rain water.

488—*ululare*: often said of a woman's shriek of grief as *vagire* is of an infant's wail. It may be observed that though ὀλολύζω is etymologically connected with *ululare*, it generally is applied to female invocations of gods or of joy, and seldom said of grief: cp. English *howl*.—*aurea*: the contrast is in the splendour of the sky and the wretchedness of the palace.

489—*tectis*=*in tectis*.

490—The kisses were a sign of sorrowful parting: cp. Ovid Metam. 13, 412:—

> Dardanidas matres patriorum signa deorum
> Dum licet amplexas.

491—*vi patria*: "in all his father's might": abl. manner. Achilles was the father of Pyrrhus.

492—*labat—crebro*: "totters before the frequent blows of the battering ram." Scan this line: v. 16.

493—*emoti*: "wrenched": see note on v. 480.

494—*aditus*: cognate object: "they burst an entrance."

496—*non sic—trahit*: "not so furiously when the river bursting his banks has gone forth foaming and has beaten down the opposing dykes with its whirling tide, it rushes raging over the fields in a mass and throughout all the plains it carries away the herds and the stalls together." Note the double alliteration in v. 498. No doubt this would be a familiar image to Vergil seen both on the Mincius and the Padus.—*cumulo*: abl. of manner.

499—*ipse*: "with my own eyes."

501—*centumque nurus*: according to Homer (Iliad 6, 244), Priam had fifty sons and fifty daughters. The hundred mentioned here must refer to both daughters-in-law and daughters.

503—*illi*: "those famous."

504—*barbarico*: to a Greek, all nations outside of Greece were barbarians, especially the Asiatic nations. The phrase "barbaric gold" suggests the idea of Oriental magnificence: cp. Milton's *Paradise Lost*, 2, 3:—

> Or when the gorgeous East with richest hand
> Show'rs on her kings barbaric pearl and gold.

The Romans often adorned the walls of their houses and temples with the spoils of war.

506—*forsitan—requiras*: note that in Vergil *forsitan* takes the subjunctive: *forte, forsan*, the indicative: *fortasse*, once the indicative, otherwise the subjunctive.

507—*convulsa—limina*: "the bursting of the doors of his house."

510—*ferrum cingitur*: "girds on his useless sword": middle use.

511—*fertur moriturus*: "is rushing resolved to die."

512—*nudoque—axe*: "under the open canopy of heaven." Vergil has probably had in his mind a Greek house here. The *atrium* was the main hall of a Roman house in which were the images of the *penates* and an altar. The roof of this was partly open and below the open space was a cistern (*impluvium*). Around it ran a pillared portico to which rooms opened, with an altar to *Jupiter hospitalis* (Ζεὺς ἑρκεῖος).

513—*laurus*: so in the description of the palace of Latinus we find (7, 59):

> Laurus erat tecti medio in penetralibus altis.

Horace also alludes to the custom of planting trees around the *atrium*: Od. 3, 10, 5: *nemus inter pulchra satum tecta*: cp. 1, 10, 22: *nempe inter varias nutritur silva columnas.*

516—*praecipites*: cp. Tennyson, *In Memoriam*, xv: "The rooks are blown about the skies."

518—*sumptis iuvenalibus armis*: "donning his youthful armour."

519—*mens dira*: "so dreadful a thought."

520—*cingi*: "to gird yourself": reflexive.

521—*defensoribus istis*: "such defenders as you." The idea is that in prayers, not in arms, our hope is: cp. Shakespeare, *Coriolanus*, 1, 2:

For the dearth,
The gods, not the patricians make it; and
Your knees to them, not arms, must help.

522—*non* scil. *egeret* from the *eget* preceding: "the hour would not need such aid and such defenders, were even my own Hector now beside us."

523—*tandem*: some say, "retire, I beseech thee, hither," or "come hither, for it is high time." Conington says: "while yet there is time."

524—*moriere simul*: "you will die along with us."

526—*elapsus—caede*: "having escaped the sword of Pyrrhus."

527—*porticibus longis*: "flies adown the long cloisters": abl. of the road by which one goes: see note v. 175.—*lustrat*: "traverses."

529—*saucius*: note the emphatic position of the adjective.—*illum—insequitur*: "him eagerly Pyrrhus follows in act to deal a deadly blow." —*infesto=infensto*: root GHAN, Gk. *θεν*—Lat. FEND, "to strike": cp. *defendo*, *θείνω*.

530—*iam iamque*: note that the repetition of *iam* makes the description vivid: "now now he holds him in his grasp, and follows hard upon him with his spear." The meaning is not that he actually holds him in his grasp, but he is so close to him that he seems to have caught him: cp. Vergil Aen. 12, 754; *iam, iamque tenet, similisque tenenti increpuit malis*, said of a hound after a deer.

533—*quamquam—tenetur*: "though he is now hemmed in by death on every side."

535—*at*: a frequent particle in imprecations: "Nay, may the gods, he cries, if there is any kind power in heaven which regards such deeds, render you all the thanks you deserve, and yield you your due reward, for such a crime, for such a sacrilege, you who have made me witness the death of my son before my eyes, and have defiled a father's face with his death."—*pietas* commonly used of the dutiful feeling of men to the gods, to their country or to others who have a claim on them. Here, it is used for the reciprocal feeling of gods to men: so Aen. 5, 688.—*quae—curet*: consecutive use of the relative: F. 188; P. 93, iv.—*qui fecisti*: direct address: "thou who hast made." Distinguish this from *qui—feceris*. The infinitive *cernere* is rare after *facere* for *ut cernerem*.—*foedasti*: defilement from seeing his son's death.

540—*at—Priamo*: "but that hero, Achilles, whose son you falsely say you are, was not like you in the case of Priam, his foe."—*at*: see note v. 486.—*satum* from *sero.*—*quo*: ablative of origin.—*in hoste*: cp. ἐπὶ ἐχθρῷ: cp. Vergil Ecl. 8, 83: *Daphnis me malus urit, ego hanc in Daphnide laurum.* This does not mean that Pyrrhus was illegitimate, but that his nature and conduct showed him to be no true son of Achilles.—*iura—erubuit*: "he respected the right and trusts of a suppliant."—*fidem supplicis*: the confidence reposed by the suppliant and the protection in return.—*erubuit*: ᾐδεῖτο, ᾐσχύνετο.

542—*corpusque*: after the death of Hector, Priam went to the tent of Achilles to beg the corpse of Hector. Achilles granted his request and allowed him to depart in safety.

544—*sine ictu*: "without inflicting a wound."

545—*rauco*: "hollow sounding": root RU, "roar": cp. ὀ-ρύ-μαγδος, ὠ-ρύ-ω: *ru-mor, rugire, rumen (=rugmen)*: A. S. rún, rune (originally "a murmur").—*repulsum*, scil. *est.*

546—*umbone*: the *umbo* was the projecting boss of the shield, constructed in such a way as to turn aside a weapon. It was covered with leather: root AMBH, "to project," cp. *umbilicus*, ὀμφαλος.

548—*Pelidae genitori=ad Pelidam genitorem.*—*tristia*: "fell."

550—*ipsa*: "very."

553—*lateri=in latus*: see note on v. 19.

555—*tulit=abstulit.*

556—*populis terrisque*: "proud in so many nations and countries:" abl. of cause.

557—*litore=in litore.* Vergil may have in mind the sad fate of Pompey. According to Servius, Priam's body was exposed on the Sigeum promontory.

559—*at*: see note v. 486.—*saevus—horror*: "fell dead."

560—*subiit*, scil. *animum.*

562—*deserta*: "desolate."

563—Scan this line and tell any irregularity in the scansion.

564—*copia*: "force:" for the more usual *copiae*: cp. Aen. 11, 734:

> incurrunt densi simul omnis copia Teucrum.

565—*deseruere—dedere*: "all had left me with utter weariness and either flung themselves to the earth or had sunk in despair into the flames."

567—This episode of Vergil is left out of all good MSS., though Servius says it was written by Vergil but left out by Varius and Tucca. The main argument against the genuineness is that in Aeneid 6, 570 seqq. Helen is spoken of as betraying Deiphobus to the Greeks.—*super eram=supereram, tmesis.—adeo*: (cp. δή) emphasizes the word to which it is joined.

570—*erranti*: not on the ground, but on the roof. He does not descend till v. 632.

571—*sibi* goes with *praemetuens*, not with *infestos*: "she fearing for herself the Trojans who were hostile to her on account of the overthrow of Troy."—*infestos*: for the derivation, see v. 529.

573—*Erinys*: so Aeschylus (Ag. 749) calls Helen νυμφόκλαυτος Ἐρινύς.

574—*invisa*: "a hateful being:" others take it "unseen."

575—*animo=in animo*.

576—*sceleratas—poenas=sceleris poenas*: "to exact vengeance for guilt."

577—*scilicet*: "forsooth:" generally used in bitter irony.

578—*regina*: "in queenly state," *i.e.*, not as a captive like the other Trojan ladies.

579—*coniugium*: abstract for the concrete *coniugem*: cp. *remigium* for *remiges*: Aen. 3, 471.—*patres=parentes*: according to Euripides (Orestes 473) Tyndareus and Leda are represented as being alive after the death of Clytemnestra, but Homer (Od. 11, 298) introduces Leda in the shades.

580—*comitata*: passive use of a deponent verb: see note v. 46.

581—*occiderit—arserit—sudarit*: the future perfect is often used to express indignation that an event spoken of as future should be realized. The sense is "shall she return now that Priam has been murdered, Troy burned, Dardania bathed in blood?"

584—*habet*: "brings with it."

585—*nefas=nefastam*, "the wicked one."—*sumpsisse merentes—poenas*: "to have exacted a penalty that deserved (to be exacted)."=*sumpsisse poenas merentes ut sumantur.*

586—*animumque—flammae*: "and it shall be my delight to have filled my soul with avenging fire." No where else does *explere* govern a genitive, though many other verbs of fulness take one.

589—*cum—deam*: "when my kind mother, revealing the goddess, presented herself in visible presence, never before so clear to my sight,

and she shone in pure radiance through the night, in form and stature such as she is wont to appear to the heavenly host."—*cum—obtulit*: when does *cum* take the indicative?—*ante=antea.—deam*: there is no need of supplying *se esse.—qualis et quanta*: physical superiority in size and beauty were according to the Greek and Roman inseparable from mental superiority in size and beauty: cp. Homeric ἠΰς τε μέγας τε.

592—*reprensum—continuit*: "she seized and held (me)."

593—*roseo—ore*: Aen. I, 402: *rosea cervice.*

594—*dolor*: "indignation."

595—*quonam—recessit?* "whither, pray, hath departed thy care for me." —*nostri*: objective genitive after *cura.—tibi*: dative of reference.

596—*non—aspicies*: "wilt thou not go and see."—*non=nonne.—prius* before doing anything else.—*ubi—liqueris*: dependent question.

597—*superet conjuxne*: construe *non prius aspicies superetne coniux*: dependent question also.

599—*ni—ensis*: "unless my guardianship were still withstanding them, already the flames would have swept them away and the sword of the enemy would have drained their blood." The ordinary form would be *resisteret—tulissent.* The present represents a continuous effort, and the perfect the completion of the act if the effort were relaxed.

601—*tibi*: "as you think:" dative of reference.

603—*a culmine*: cp. κατ' ἄκρης, literally, "from the top to the bottom:" "completely."

604—*quae—caligat*: "which now veils your sight and dims your mental vision and lies damp and dark around you."—*caligat*: root SKAL, "to cover:" cp. *squal-or*, κελαινός, κηλίς. Note the emphatic position of *tu*, "do you not," no matter what others do.

608—*avulsaque saxis saxa*: "and rocks rent from rocks."—*saxis*: ablative of separation.

609—*undantem*: "rolling in billows."

610—*Neptunus*, the founder of Troy, is destroying the work of his own hands.

612—*Scaeas*: from σκαιός, "left" or "west," hence the gate looking westward to the sea, for the Greek augur when he divined looked north, and hence "west" or "left" were with him synonymous: cp. Hom.

Od. 3, 295: σκαιὸν ῥίον, "the western headland": others connect it with Siko, the name of a Trojan hero, or demigod, and see the remnant of the same word in *Sigeum*, *Sichaeus*, *Scamander*.

615—*iam—insedit*: "already, lo, Tritonian Pallas has perched on the top of the citadel."

616—*limbo*: "robe," or "border," referring to the πέπλος: another reading is *nimbo*, "a halo."—*Gorgone*: on the shield or *aegis* of Minerva was the head of the Gorgon Medusa.

619—*eripe fugam*: a stronger expression than *cape fugam*: with an intimation that he would be rescued from all dangers.

620—Referring to the fact that Aeneas would be safely conducted to Italy, which was the original home of the Trojans.

622—*inimica—numina*: Jupiter, Juno, and Minerva.

624—*considere in ignes*: "to sink down into the flames."

625—*ex imo*: cp. *e culmine*: v. 603.

626—*ac—ruinam*: "and even as when on the top of mountains, hacked by the steel and hard plied axes the woodmen with rivalry strive to cut down an aged oak: threateningly it ever hangs and trembling shakes its foliage with quivering top." The fall of a hero is often compared to the fall of a tree: cp. Hom. Il. 4, 482: when the fall of Simoïsius is compared to that of a poplar; so also the fall of the boxer Entellus in Aen. 5, 448, is compared to that of a hollow pine tree:

> ut quondam cava concidit aut Erymantho,
> aut Ida in magna, radicibus eruta pinus.

So also Macaulay, *Lay of Horatius*:—

> And the great Lord of Luna
> Fell at that deadly stroke,
> As falls on Mount Alvernus
> A thunder-smitten oak.

630—*vulneribus—ruinam*: "till gradually overpowered by blows it gave one final deep groan and torn from its ridge it falls in ruin."—*congemuit—traxit*: the perfects (corresponding to the gnomic aorist in Gk.) for a present, to express a frequent act. —*iugis*: ablative of separation.

632—*deo = deae*, i.e., Venus.

633—*expedior = me expedio*: "I extricate myself," "I find my way out."

634—*perventum*, scil. *est mihi=perveni*: "I have reached": F. 164, 2; P. 96 (b).

637—*excisa*: it is more probable that *exscissa* is the correct reading, as *exscindere urbem* is common but not *excidere urbem.*

638—*quibus sanguis*: "whose blood is untouched by age."—scil. *est.*—*aevi* is either the genitive of *respect*: cp. *maturus aevi, anxius aevi*; or a genitive for the ablative of *instrument* or *integer aevi=integri aevi*: descriptive genitive after *sanguis.*

639—*solidaeque—vires*: "whose strength stands firm in all its native vigour:" ablative of means.

641—Note the emphatic position of *me* and the emphatic repetition of *mihi.* —*ducere vitam* as *vitam producere* (v. 6, 637). Metaphor taken from spinning: cp. Milton's *Lycidas*:—

> Comes the blind fury with the abhorred shears
> And slits the thin-spun life.

642—*satis—urbi*: "enough and more than enough (it is) that I have seen one destruction and that we have survived the capture of the city." Vergil refers to the destruction of the city by Hercules in revenge for the perjury of Laomedon.—*superare* is used here for *superesse.* For *capta urbs*: "the capture of a city"; see note v. 413.

644—*positum*: cp. κείμενος, "laid out for burial."—*adfati*: "having saluted": referring to the utterance (*conclamatio*) of the words *salve, vale, ave,* as the friends departed from the body at the funeral pile: Aen. 6, 231, 506; 11, 97.

645—*manu*: either "by my own hand," or, as Heyne says, "at the hand of the foe," or "by attacking the foe." The latter part of the line would seem to imply that the enemy would through compassion either put an end to his life, or accord him the rite of burial by casting three handfuls of earth upon his remains; see next note.

646—*facilis—sepulcri*: the usual interpretation of this passage is, "a trifling thing is the loss of a sepulchre," a most unnatural speech to put in the mouth of Anchises, unless it is meant as the language of reckless and bitter despair, for the loss of a sepulchre was looked upon as the greatest of all losses. Another interpretation, suggested by Horace, Od. 1, 28, 35, is as follows: "The casting of a few handfuls of earth *in token of burial* is an easy thing (and one which the enemy surely will not hesitate to perform)". *iactura*, from *iacio*, although it usually means "a loss," may mean "the act of throwing." *Sepulcri*

would be an easy and natural metonymy; and *facilis*, literally "do-able," would not be strained into "slight," "trifling" or "easily sufferable." Moreover, it is a question whether the tragic despair indicated in a willingness to forego burial and thus submit to eternal unrest simply to escape a few years of uncertainty and sorrow in this life, is not just a little too improbable to be artistic, and at any rate out of accord with Vergil's fine appreciation of the niceties of things and his pathetic tendency to soften painful effects wherever possible. It all hinges on the meaning of *ipsa manu*, v. 645. Taking the most reasonable meaning of this, viz.: "by my own hand," the sequence of thought would be: "I will slay myself, the enemy will pity me, strip my body of spoils and (in return) perform the easy task of burial," cp. Horace's

> Quamquam festinas, non est mora longa; licebit
> Iniecto ter pulvere curras.

648—*annos demoror*: either "long since have I delayed the years," or "long have I lingered through the years."—*ex quo* scil. *tempore*: "since."

649—*fluminis—igni*: "blasted me with the breath of his thunderbolt and smote me with his lightning." Anchises is said to have been so punished for boasting of the love of Venus.—*fulminis ventis*: perhaps Vergil refers to the theory of Epicurus that lightning was a fiery wind.

650—*perstabat memorans*: "he continued to speak": cp. διετέλει λέγων.

651—*effusi lacrimis* scil. *sumus*: "were melted in tears."

652—*ne*: dependent on the request implied in *effusi sumus*.

653—*fatoque—vellet*: "and would be willing to add his weight to the doom that was pressing us down."

654—*haeret*: an example of *zeugma*: "and he clings to his purpose and sticks to the same spot." Often the preposition is omitted before the former and expressed with the latter of two nouns.

656—*quod—dabatur*: "what plan or what chance was any longer offered us?"—*consilium*: means of human safety.—*fortuna*: divine aid.

657—*mene—ore*: "did you expect, my father, that I could withdraw and abandon thee, and has so unnatural an expression fallen from a father's lips?"—*te relicto*: ablative absolute. —*posse—speravisti*: the verb *spero* is often used in the sense of "expect," not "hope," and takes the present infinitive.—*excidit*: according to Servius,

Aeneas uses this and not a stronger word, to soften the rebuke of his father: cp. Homeric, ποῖόν σε ἔπος φυγεν ἕρκος ὀδόντων.

659—*superis* scil. *deis*: "the gods above": cp. *dei inferi.*

660—*et—animo*: "and (if) this is thy firm resolve":—*animo*: local ablative = *in animo.—perituraeque—iuvat* scil. *te*": "and if it is thy pleasure to add thyself and thine to the fate of Troy doomed to perish."—note the force of *periturae.*

661—*isti*: "which thou dost covet."—*ianua*: referring to the words of Aeneas v. 645.

662—*iam*: "straightway."—*multo de sanguine*: "reeking with the blood": or "fresh from the flowing blood."

663—*pătris, pātrem*: such variations are common when a mute is followed by a liquid: cp. *tenēbris* (Georg. 3, 551; 3, 401): *pharētram, pharĕtram* (Aen. 1, 336, 324); *rētro, rĕtro* (Aen. 11, 405; 5, 428); *dūplex, dŭplicem* (Aen. 12, 198; 1, 655); so also Theocr. 6, 19; τὰ μὴ καλὰ καλὰ πέφανται: Hom. Il. 5, 31; Ἄρες, Ἄρες Βροτόλοιγε.—*obtruncat = obtruncare consuevit.*

664—*hoc—cernam?* "was it for this that you rescued me through the darts, through the fire, that I might see the enemy in my inmost chambers, and Ascanius and my father and Creusa by their side, one slaughtered in the blood of the other?"—*quod me eripis* is the subject of the sentence and *hoc = propter hoc.*—note *cernam* after *ut*: the idea is "this was your object all along that I may now see," or it may be a case of vivid sequence as in Greek.

668—*arma—arma*: emphatic repetition: cp. Shakespeare, *Richard III.*, Act 5, Sc. 4: "a horse! a horse! my kingdom for a horse!"

669—*sinite—revisam = sinite ut revisam*: "permit me to seek again": *ut* is often omitted with such verbs: *fac venias*, "see that you come": *licet abeas*, "you may go."—*instaurata*: used proleptically. = *revisam et instaurem proelia*: "allow me to seek again and renew."

670—*nunquam*: here equivalent to an emphatic *non*: cp. Verg. Ecl. 3, 49: *nunquam hodie effugies.*

671—*accingor*: see note v. 227.

672—*clipeoque—aptans*: "and I was fitting my left hand into the clasps of the shield." The imperfect may either express the difficulty he had in doing this or the reluctance with which he left the palace.—It is

noteworthy that the strap or handle of the shield through which the left hand passed was called *insertorium*.

674—With the passage 674-678: cp. the Iliad 6, 339, seq. Where Andromache in this way speaks of Astyanax.

675—*periturus*: "determined to perish."—*in omnia* scil. *pericula*: "to all dangers."

676—*sin*: "but if, on experience, you rest your hope on resorting to arms."—*expertus*: literally, "having tried arms," scil. *arma*.

678.—*quondam*: a bitter taunt: a wife no longer, since you desert me.

680—*dictu—mirabile*: give the construction of the supine in *-u*: (F. 174; P. 105).

681—*inter manus—ora*: in the hands of his mother and being held up he was at once above the face of Creusa and that of Aeneas. Translate: "for while held in the hands and between the faces of his sorrowful parents."

682—*ecce pasci*: "lo! a light crest seemed to shed a lustre from the head of Iulus, and with harmless touch (it seemed) to lick his wavy locks and to play around his temples." Distinguish in meaning *lĕvis* and *lēvis*,—*visus* scil. *est*.—*apex* is properly the point of the cap of a flamen, something like the spike of a modern helmet: here the 'tongue of fire.' It was originally wound round with wool: root AP, 'to tie,' 'to wind': cp. *apto, aptus*.—*tactu*: abl. of reference.—*pasci*: metaphor of cattle or sheep moving quietly while feeding on pasture land.

685—*trepidare*: historical infinitive: so also *excutere, restinguere*.

688—*caelo=ad caelum*: see note v. 36.

690—*hoc tantum* scil. *precor*: "this is my only prayer."

691—*deinde*: "do thou then grant us thine aid."—*deinde* marks a sequence of the condition *si pietate meremur*.—*auxilium*: This is the MSS. reading, but Probus, Peerlkamp, Keil, Ribbeck and others read *augurium* to harmonize with Aen. III, 89, where almost the identical expression "*da pater augurium*" is used. We have followed the MSS., but it may be a case where all the earliest extant MSS. have been tainted from the same source. Scan this line and tell what metrical figure in it.—*firma*: ratify: by a second omen.

693—*intonuit laevum*: "it thundered on the left": cognate accusative. Thunder on the left was a good sign according to Roman augury: see note v. 54.

694—*stella—luce*: "a star drawing a trail accompanied with much light." A meteor or shooting star was a phenomenon regarded with superstition among the ancients. Cp. Aen. 5, 523: so also Shakespeare, *Julius Caesar*, Act 2, Sc. 2:

> When beggars die there are no comets seen:
> The heavens themselves blaze forth the death of princes.

So also *Richard II.*, Act 2, Sc. 4:

> The meteors fright the fixed stars of heaven:
> The pale-faced moon looks bloody on the earth,
> And lean-faced prophets whisper fearful things,
> These signs forerun the death or fall of kings.

696—*Idaea silva*: indicating that Mt. Ida was the point for which they should set out. Servius says that the light signified the future glory of the house of Aeneas: the fiery trail, that some would stay behind; the length of the path, their long voyage: the furrow (*sulcus*), that it would be by sea: and the sulphur-smoke, the death of Aeneas, or the war in Italy.

697—*signantemque vias*: "and marking out its way" (in the heaven).—*tum—lucem*: "then in a long train its furrow sheds a gleam."—*tum*: after its disappearance.

699—*hic vero*: for the more usual *tum vero.—se—auras*: Anchises was probably before this stretched on his bed: see v. 644.

700—*mora*: delay on my part. Note the presents *est*, *sequor*, mark strongly the promptness of Anchises.

702—*domum*: "family."

703—*augurium*: probably meant at first as omens from the cry of birds: *avis*, root GAR, "to cry": cp. γηρύειν, *garrire*, *graculus.—Troia*: all that is left of Troy, meaning Iulus, Anchises and Aeneas, or some say future Troy.

704—*cedo*: "I yield," "I resist no more."

706—*propriusque—volvunt*: Conington takes *incendia* subject and *aestus* object: "and now the fire rolls its burning tides nearer": others take *aestus* subject and *incendia* object: "the conflagration rolls a fiery flood."

707—*imponere*: passive used in a middle sense=*te impone.*

708—*subibo humeris*: "support you on my shoulders."—*labor iste*: "the burden you cause."

711—*longe*: Servius thinks that Vergil is leading up to the loss of Creusa.

712—*quae dicam = mea verba*. Note that *dicam* is future indicative.—*animis advertite*: literally turn to (regard) my words with your minds. It is rare to find such a construction with *adverto*: the usual construction is *animum alicui rei advertere* or *animum ad aliquam rem advertere*.

713—*egressis* scil. *vobis*: "there is to you having left the city": or "as you quit the city there is": cp. *ἐστί σοι εἰσπλέοντι τὸν κόλπον ἄστυ*: "as you sail into the harbor there is a city."

714—*desertae*: "lonely": temples to Ceres were usually in a solitary quarter outside the walls.

715—*religione patrum*: "by the veneration of my forefathers." Derive *religione*: v. 151.

716—*sedem*: "trysting place."—*ex diverso*: "from different quarters."

718—Note the emphatic position of *me*: "As for me, it is a sin to handle them, having come away from so bloody a war and from recent carnage."

719—*donec—abluero*: running water was held indispensable for purification: cp. the teaching of the Twelve Apostles where baptism is ordered to be *ἐν ὕδατι ζῶντι*.

721—*latos—leonis*: "I spread over my broad shoulders and my neck stooped (to receive the burden), the tawny lion's hide as a covering."—*latos umeros*: is the Homeric *εὐρέας ὤμους*: cp. Tennyson, *The Passing of Arthur*: "Make broad thy shoulders to receive my weight."—*super*: adverb.—*insternor*: a middle use of a passive.—*veste—pelle*: hendiadys.

724—*implicuit*: "clung tight."

725—*opaca locorum*: "through the shady places": see note v. 332.

726—*dudum*: "but now."

727—*neque—Graia*: "nor the Greeks massed in opposing ranks."—*ex* is used in a pregnant sense: the Greeks were not merely massed in opposing ranks, but were also hurling their darts *from* these ranks.

729—*suspensum*: "hesitating."

731—*omnemque—viam*: "and I thought that I had passed safely through all my journey."—*creber—sonitus*: "the thick trampling of feet."

732—Note the succession of dactyls well marks the agitation of the movement.

735—*hic—mentem* : "here it was that some unfriendly power confused and bereft me of my senses in my panic."—*nescio quod* : literally, "I know not what": a weak *aliquod.*—*male amicum* : see note on *male fida* : v. 23.

736—*namque—viarum* : "for while I speedily keep along the unfrequented places, and diverge from the familiar line of the road."—*avia* scil. *loca.*—*cursu* : see note v. 175, *pelago.*—*regione* : 'direction,' the original meaning from *rego*, 'I direct': cp. Livy, 21, 31 : *recta regione iter instituit.*

738—*heu—incertum* : "alas! to my sorrow my wife Creusa torn from me by fate either halted or strayed or sat down being weary, I cannot say."—*misero* : ethical dative. The indicatives *substitit—erravit—resedit* for the subjunctives *substiterit—erraverit—resederit* of depend ent question may be explained by supposing that Vergil intended the question to be originally a direct one: "did she stop, or did she wander away or did she sit down?" The minor alternative is introduced by *seu.*

741—*nec—reflexi* : "nor did I look back for my lost wife or turn my thoughts to her till I had come to the mound and holy abode of ancient Ceres."—*amissam* scil. *coniugem.*—*tumulum*=*ad tumulum.* —*antiquae* : cp. *desertae* v. 713.

742—*demum* : used only with (1) pronouns as *is idem* or (2) adverbs : *tum, ibi, sic, nunc, jam* : "here at last," "here and not before."

743—*una* : "she was the only one missing."

744—*fefellit* : "was missed by." Note that *fallo* is transitive.

745—Note the hypermetric line, the final *que* is elided before the *aut* of the next line.

749—*cingor* : see note v. 227.

750—*stat* : "my purpose is fixed": see note v. 660. Here *stat*=*stat mihi sententia* : cp. Aen. 12, 678 : *stat conferre manum Aeneae.*

751—*caput* : "life."

752—*obscura limina* : "the dark portals of the gate."

753—*qua—lustro* : "by which I had taken my departure and tracing back our footsteps I follow them through the darkness and scan them with my eyes."

756—*si forte* : "if haply—if haply—she had returned home." The repetition expresses the last ray of hope. With *si*, "to see whether": cp. Greek *ei.*

758—*ilicet* : "forthwith."

761—*porticibus—asylo* : local ablative. Perhaps Vergil is thinking of the shrine of Juno in the capitol of Rome.

765—*auro solidi* = *auro solido* : "of solid gold": abl. of description.

770—*ingeminans* : "repeating": the name Creusa.

771—*tectis furenti* : "rushing madly among the houses" : *tectis* : see note v. 528.

773—*nota major* : like the gods, the dead no longer "cribbed, cabined or confined" were larger than mortals : so Romulus when he appeared after death according to Ovid Fasti, 2, 503 : *pulcher et humano maior.*

774—Note the shortening *(systole)* in *stĕtĕrunt* : cp. *tulĕrunt* (Eclogues 4, 61) : *stĕtĕrunt* (Aen. 3, 48 : 10, 338) : *constĭtĕrunt* (Aen. 3, 681).

775—*adfari—demere* : historical infinitive.

778—*asportare* : "to take."

779—*fas* : as well as *regnator* is subject of *sinit.*

781—*terram* = *ad terram—Hesperiam* : Italy was called *Hesperia* : (Greek, ἑσπερία, "the western land" : cp. ἕσπερος, *Vesper*, "evening": root VAS, "to dwell," the dwelling place of the sun) : Spain, *ultima Hesperia—Lydius* : the Etruscans were said to come from Lydia (Herod. 1, 94), and the Tiber flowing by Etruria is called *Tuscus Tiberis* (Georg. 1, 499).

782—*opima virum* : "rich in men": others take *virum* with *arva* : "the rich lands tilled by the husbandmen": cp. Homeric, ἔργα ἀνδρῶν.

783—Note the alliteration—*res—regnum—regia* : "riches, realm and a royal bride."

784—*parta tibi,* scil. *est* : "is already won for thee" : though not yet possessed. Prophecy describes the future as present.—*Creusae* : objective genitive : "for thy loved Creusa."

785—*non ego* : note the emphatic position : so also Hector had this fear for Andromache : Il. 6, 454, ὅτε κέν τις Ἀχαιῶν χαλκοχιτώνων Δακρυοέσσαν ἄγηται.

786—*servitum ibo* : "shall go to be a slave." Explain this construction of the supine in *-um.*

787—*Dardanis* : "I, a descendant of Dardanus." Give the endings of female patronymics.

788—*deum genetrix*: "mother of the gods": Cybele, a Phrygian goddess, specially worshipped on Mt. Ida, and also a patroness of Troy.

790—*lacrimantem* scil. *me*.

792—*ter—somno*: These lines are translated from Od. II, 204, where Ulysses says of the shade of his mother :—

> *τρὶς μὲν ἐφωρμήθην, ἐλέειν τέ με θυμὸς ἄνωγει,*
> *τρὶς δέ μοι ἐκ χειρῶν σκιῇ εἴκελον ἤ καὶ 'ονείρῳ*
> *ἔπτατο.*

> "Thrice sprang I towards her, and was minded to embrace her;
> Thrice she flitted from my hands as a shadow or even as a dream."

So also Wordsworth's *Laodamia*:—

> Forth sprang the impassioned Queen her Lord to clasp;
> Again that consummation she essayed:
> But unsubstantial Form eludes her grasp
> As often as that eager grasp was made.

794—*somno*: a vision seen in sleep, rather than sleep itself.

798—*exsilio*: "for exile": dative of purpose.

799—*animis—parati* scil. *ire* or *sequi*: "ready with heart and wealth to go."

800—*pelago deducere*: "to lead them over the sea."—*deducere* is the regular word used of a colonizing expedition.

801—*Lucifer*=*φώσφορος*: "the light bringer." The story goes that the star of Venus guided Aeneas to Italy.

803—*spes opis*: either "hope of giving aid," or "hope of receiving it."

804—*cessi*: used in two senses: metaphorical, "I yielded" to fate, and literal, "I left" the scene.

INDEX OF PROPER NAMES.

ABBREVIATIONS.

Adj. = adjective; *N.* = noun; *n.* = neuter; *pl.* = plural; *sing.* = singular.

A.

Acama-s, -ntis; N. m.: *Acamas*, a Greek hero; v. 262.

Aenē-as, -ae; N. m.: *Aeneas*, son of Anchises and Venus, and hero of the Aeneid. See Introduction.

Achāĭc-us, -a, -um; adj.: *of* or *belonging to Achaia*, a district of Southern Greece or the Peloponnesus (now the Morea); hence *Greek* or *Grecian*; see note v. 45.

Ăchill-es, -is; N. m.: *Achilles*, the chief Grecian hero in the Trojan War, son of Peleus and of the sea-goddess Thetis. He was slain by Paris shortly before the fall of Troy; see v. 547.

Ăchīv-i, -ōrum; N. m. pl.: *the Greeks*; see note v. 45.

Agamemn-on, -ŏnis; N. m.: *Agamemnon*, commander-in-chief of the Greek army in the Trojan War, King of Mycenae, and brother of Menelaus.

Ai-ax, -ācis; N. m.: *Ajax*, a Grecian hero, son of Oileus, king of the Locri in Greece. Sometimes called *the lesser Ajax* to distinguish him from the greater Ajax, son of Telamon, who, being defeated by Ulysses in the contest for the Arms of Achilles, went mad and slew himself. The Oilean Ajax mentioned in Aen. II as figuring in the siege of Troy, violated Cassandra in the temple of Minerva, and as a consequence was shipwrecked on his voyage home.

Anchīs-es, -ae; N. m.: *Anchises*, father of Aeneas. He was, both by his father, Capys, and by his mother, Themis, descended from the royal house of Troy, whose ancestor was Dardanus. His beauty equalled that of the immortals. He was beloved by Venus, and by her became the father of Aeneas. For divulging and boasting of the origin of Aeneas he was struck by a flash of lightning, which, according to some tradition, killed, according to others, blinded or lamed him. Vergil makes Anchises survive the capture of Troy, and Aeneas carry his father on his shoulders from the burning city. Anchises, according to Vergil, died soon after the first arrival of Aeneas in Sicily, and was buried on Mt. Eryx.

Andrŏg-ĕōs, -ei; N. m.: *Androgeos*: a Grecian hero; see v. 371.

Andrŏmăch-ē, ēs; N. f.: *Andromache*, wife of Hector; v. 457.

Argīv-i, -ōrum; N. m. pl.: *the Argives*, or people of Argos, hence *Greeks*; see note v. 45.

Argŏlĭc-us, -a, -um; adj.: *of* or *belonging to Argolis*, or *Argos*, a district of the Peloponnesus (now the Morea).

Argos; N. n. sing. only in nom. and acc.; also **Argi, -orum**, pl. masc.: *Argos*, a city in Argolis, the district in which was situated Mycenae, the royal city of Agamemnon.

Asi-ă, -ae; N. f.: *Asia*, or *Asia Minor*.

Ascăn-ius, -i; N. m.: *Ascanius* or *Iulus*, son of Aeneas.

Astyăn-ax, -actis; N. m.: *Astyanax*, son of Hector and Andromache.

Atrīd-es, -ae; N. m.: a patronymic, *son of Atreus*. The Atridae were Agamemnon and Menelaus, leaders of the Greeks against Troy.

Auster, -tri; N. m.: *the South wind*; see **Notus**.

Autŏmĕdon, -ntis; N. m.: *Automedon*, charioteer of Achilles.

B.

Belīd-es, -ae (properly **Belīdes**); N. m.: patronymic, *son of Belus*; see Palamedes.

C.

Calcha-s, -ntis; N. m.: *Calchas*, a Greek soothsayer.

Căp-ys, -yos; N. m.: *Capys*, a Trojan; see v. 35.

Cassandr-a, -ae; N. f.: *Cassandra*, daughter of Priam, inspired by Apollo with the gift of prophecy, but doomed by him always to be disbelieved. On the capture of the city, she fell to the lot of Agamemnon and accompanied him to Mycenae. See also Ajax.

Cer-es, -ĕris; N. f.: *Ceres*, Goddess of Agriculture.

Coroeb-us, -i; N. m: *Coroebus*, a Phrygian, son of Mygdon, and a suitor of Cassandra in the Trojan army; see v. 341.

Crĕūs-a, -ae; N. f.: *Creusa*, wife of Aeneas.

Cybĕl-e, -ēs; N. f.: a Phrygian goddess, identified with Rhea, or Ops, as the great mother of the gods, wife of Saturn, and daughter of Heaven (Uranus) and Earth (Ge).

D.

Dănă-i, -ōrum, or **-um**; N. m.: the descendants of Danaus; hence *Greeks*; see note v. 45.

Dardănī-a, -ae; N. f.: *Troy*.

Dardănīd-ae, -ārum; N. pl.: the descendants of Dardanus; hence, *Trojans*.

Dēīphŏb-us, -i; N. m.: *Deiphobus*, son of Priam; v. 310.

Dīŏmēd-ēs, -is; N. m.: a famous Greek hero, son of Tydeus.

Dŏlŏp-es, -um; N. m.: *the Dolopians*, a Thessalian people who came to Troy with the Grecian army. Their leader was Phoenix.

Dōrīcus, -a, -um; adj.: *belonging to the Dorians*, an ancient Greek race; *Grecian*.

Dȳma-s, -ntis; N. m.: *Dymas*, father of Hecuba.

E.

Eō-us, -a, -um; adj.: *eastern* (Ἠώς).

Epē-os, -i; N. m.: *Epeos*, the inventor of the wooden horse; see v. 264.

Epȳt-us, -i; N. m.: *Epytus*, a Trojan.

Erin-ys, -ȳos; N. f.: *Fury*. The Erynyes or Eumenides were Avenging Deities, a personification of curses.

Eur-us, -i; N. m.: *East wind*.

Eurȳpȳl-us, -i: *Eurypylus*, a Greek; v. 114.

F.

Fortūn-a, -ae; N. f.: *Fortune*, the Goddess of Fortune.

G.

Gorg-ō, or -ōn, -ŏnis; N. f.: *a Gorgon*, a creature with serpent locks and the power of turning beholders into stone. The head of one of them, Medusa, was fixed by Minerva upon her shield (γόργος, grim); v. 616.

Grāī-us, -i; pl. **Grāii** or **Grāi**; N. m.: *Greeks*; see note on v. 45.

H.

Hect-or, -ŏris; N. m.: *Hector*, son of Priam and bravest of the Trojans, slain by Achilles after the latter had pursued him thrice round Troy. His body was dragged to the Grecian fleet at the wheels of Achilles' chariot, and was afterwards ransomed by the aged Priam, who, securing a twelve days' truce, performed the funeral obsequies. The story is to be found in Hom. Iliad, xxii and xxiv. See vv. 270 and 540-543.

Hĕcŭb-a, -ae; N. f.: *Hecuba*, wife of Priam.

Hĕlĕn-a, -ae; N. f.: *Helen*, wife of Menelaus, king of Sparta. Eloped with Paris to Troy in fulfilment of Venus' promise to give Paris the most beautiful woman in the world for wife, in return for his awarding to her (Venus) the apple of Discord. Upon this fateful event hinged the Trojan war. Menelaus, gathering an army of Grecian heroes and their followers, sailed to Troy and besieged it in order to recover his faithless spouse. Helen was frequently taunted by the Trojans as the cause of the war. At the close she returned home with her husband, and in the Odyssey, Bk. IV, we find her discharging the duties of hostess-wife as peacefully as if nothing had happened. See, however, note on v. 567. In v. 569 she is called *Tyndaris*, i.e., *daughter of Tyndarus*.

Hespĕrĭ-us, -a, -um; adj.: *Western*, and so *Italian* when contrasted with Greece or Asia (ἑσπερία).

Hȳpăn-is, -is; N. m.: *Hypanis*, one of the Trojans who accompanied Aeneas on the night of the fall of Troy.

I.

Īd-a, -ae; N. f.: *Mt. Ida*, a range of mountains close to Troy, noted for the luxuriance and verdure of their forests. Noted in Mythology as the scene of many fables, particularly of the rape of Ganymede and the judgment of Paris.

Idae-us, -a, -um; adj.: *belonging to Mt. Ida*.

Īlĭăc-us, -a, -um; adj.: *belonging to Ilium, Trojan*.

Īlĭ-um, -i; N. n.: *Ilium*, another name for *Troja*, *i.e.*, *Troy*, though Troja and Ilium seem to have been names applied to different districts of the same city. In recent

years wonderful discoveries have been made through the excavations of Dr. Schliemann in the Troad. Remains of a prehistoric city of great wealth and grandeur have been unearthed beneath the ruins of the historical city, Ilium, on the site of the present town of Hissarlik. The destruction of the Homeric Ilium is usually assigned to 1184 B.C. The historic Ilium was founded about 700 B.C.

Iphĭgĕnī-a, ae: daughter of Agamemnon. To avert the wrath of Artĕmis (Diana), whom Agamemnon had enraged by killing a sacred hind, and who detained the Greek fleet at Aulis, Iphigenia was to be sacrificed; but [illegible] was miraculously substituted for her, and she was conveyed in a cloud to T[illegible]re she became priestess to Artĕmis. There is an allusion to the story in v. [illegible]

Īphĭt-us, -ī; N. m.: *Iphitus*, a Trojan. See v. 435.

Ĭthăc-us, -a, -um; adj.: *belonging to Ithaca*, an island in the Ionian sea, west of Greece, the home of Ulysses.

Ĭūl-us, -ī; N. m.: *Iulus*, son of Aeneas, also called *Ascanius*. The Julii (family of the Caesars, originally belonging to Alba Longa), were fond of tracing their descent to Iulus (ἴουλος, "down").

Iūn-o, -ōnis; N. f.: *Juno*, wife of Jupiter and queen of heaven, the bitter enemy of Troy. (Sans. Dyaus "bright," cp. δῖFος, divine.)

Iūppĭter, Iŏvis; N. m.: *Jupiter*, the greatest of the gods (=Diu-pater, cp. Διός, gen. of Ζεύς), *god of the clear sky, heaven, the sky.*

L.

Lacaen-a, -ae; N. f.: *Spartan woman.* Sparta was called Lacedaemon; in v. 601 *Helen* (Λάκαινα).

Lāŏcŏo-n, -ntis; N. m.: *Laocoon*, priest of Apollo, although at v. 201 we find him sacrificing to Neptune. For story of his death see vv. 41 and 199 seq.; see also note v. 199.

Lārissae-us, -a, -um; adj.: *belonging to Larissa*, a town of Thessaly; an epithet of Achilles, because Achilles came from Thessaly.

Lūcĭfer, -ī; N. m.: *Lucifer, the morning star* (lux, fero).

Lȳdĭ-us, -a, -um; adj.: *belonging to Lydia*, a district of Asia Minor, on west coast, the original home of the Etrurians. In v. 782 the Tiber is called *Lydian*, because of its proximity to the *Etrurians* of Italy, who were originally *Lydians.*

M.

Măchā-on, -ŏnis; N. m.: *Machaon*, a Greek surgeon, son of Aesculapius.

Mar-s, -tis; N. m.: *Mars*, God of War. In v. 335 by metonymy for *war, battle, fighting.*

Mĕnĕlā-us, -ī; m.: *Menelaus*, son of Atreus, brother of Agamemnon, husband of Helen and king of Sparta.

Mĭnerv-a, -ae; N. f.: *Minerva*, Goddess of Wisdom and the Arts, identified with *Pallas*, who aided the Greeks against Troy. (Probably akin in derivation to *mens.*)

Mȳcēn-ae, -ārum; N. f.: *Mycenae*, royal city of Agamemnon in Argolis.

Mygdŏnĭd-es, -ae; N. m.: patronymic, *son of Mygdon*, epithet of Coroebus.

Myrmĭdŏn-es, -um; N. m.: a people of Thessaly and the subjects of Achilles: hence, *Myrmidons=followers of Achilles.*

N.

Neoptŏlĕm-us, -ī; N. m.: *Neoptolemus*; also called *Pyrrhus*, son of Achilles. His name (*νέος πτόλεμος*) from the fact that he came *late to the war*. See the beautiful passage in Odyssey XI, 105, and compare the account there given with the picture presented by Vergil, Aen. II, vv. 491-500 and 526-555.

Neptūnĭ-us, -a, -um; adj.: *connected with Neptune*.

Neptūn-us, -ī; N. m.: *Neptune*, God of the Sea; the constant enemy of Troy owing to a breach of faith on the part of King Laomedon, who had bargained to reward him and Apollo for building the walls of Troy. After the fall of Troy he befriended Aeneas. (Probably from root NIG, "to wash"; cp. *νίζω, νίπτομαι, νιφος*; nix, nivia.)

Nēr-eus (dissyll.) -ĕī and -ĕos; N. m.: *Nereus*, a sea-deity, son of Oceanus and Tethys, and father of the sea-nymphs; "the old man of the sea."

Nŏt-us, -ī; N. m.: *Notus, the South wind;* Νότος the Gk. equivalent of Auster, q. v.

O.

Ocĕăn-us, -ī; N. m.: *the Ocean.*

Olymp-us, -ī; N. m.: *Olympus*, a mountain in Thessaly, the fabled abode of the gods. (Sansk. LUP, "to break," Lat. RUP.)

Orc-us, -ī; N. m.: *Orcus, the lower world, the grave* (akin to ἔρπγω or ιργω, "to confine").

Othrȳăd-es, -ae; N. m.: patronymic, *son of Othrys*, i.e., Panthus; see v. 319.

P.

Pălămēd-es, -is; N. m.: *Palamedes*, king of Euboea, a Grecian who lost his life through the wiles of Ulysses. See v. 82.

Pallăd-ĭum, -iī; N. n.: *the Palladium*, an image of Pallas (Minerva), supposed to have fallen from heaven. On its preservation depended the safety of Troy. In the Trojan war it was carried off by Ulysses and Diomed.

Pall-as, -ădis; N. f., *Pallas* or *Minerva:* the former was the Greek name for the goddess of war, wisdom and the arts.

Panth-ūs, -ī (Voc. **Panthū**); N. m.: *Panthus*, priest Apollo in the Trojan citadel.

Păr-is, -ĭdis; N. m.: *Paris*, also called *Alexander*, son of Priam and Hecuba. When born he was exposed on Mount Ida, because his mother dreamed that she was delivered of a blazing torch, which was interpreted by the seer Aesaeus to mean that the child would be the destruction of Troy. Paris was brought up by shepherds, and so signalized himself in protecting the people that he obtained the name of "man defender" (Ἀλέξανδρος). He married the nymph Oenone. Afterwards he was chosen a judge in the dispute about the golden apple. Having awarded the prize to Venus, against Juno and Minerva, he incurred the hatred of the two latter goddesses. He went to Sparta, carried off Helen, wife of Menelaus, king of Sparta, and hence the Trojan war.

Pēlasg-ī, -ōrum; N. m.: *Grecians*, the Pelasgi were the earliest inhabitants of Greece. See note v. 45.

Pēlī-as, -ae; N. m.: *Pelias*, a Trojan, comrade of Aeneas.

Pēlīd-es, -ae; N. m.: patronymic, (1) *the son of Peleus*, i.e., *Achilles*, v. 548, (2) *the descendant of Peleus*, i.e., *Neoptolemus*, son of Achilles, v. 263.

Pĕlŏp-ēus, -ēa, -ēum; adj.: *belonging to Pelops*, an ancient king of Elis, after whom all Southern Greece was called Peloponnēsus or "island of Pelops." Hence *Grecian*.

Pĕnāt-es, -ātium; N. m. pl.: *the penates* or *household gods* (penus, "store" or "food," root PA, "feed"; cp. pater, pasco).

Pēnĕlĕ-us, -i; N. m.: *Peneleus*, a leader of the Boeotians in the Trojan War.

Pergăm-a, -orum; N. n. pl.: 1. *Pergama*, the citadel of Troy; 2. *Troy*.

Pĕrĭph-as, -antis; N. m.: *Periphas*, one of the companions of Pyrrhus at the sacking of Troy.

Phoeb-us, -i; N. m.: *Phoebus*, a poetical name of Apollo (φοῖβος, "radiant one").

Phoen-ix, -icis; N. m.: *Phoenix*, son of Amyntor and friend of Achilles at the siege of Troy.

Phrȳg-es, -um; N. m. pl.: inhabitants of Phrygia, that part of Asia Minor in which Troy was situated; hence *Phrygians* or *Trojans*.

Phthī-a, -ae; N. f.: *Phthia*, a town in Thessaly and birth-place of Achilles.

Polīt-es, -ae; N. m.: *Polites*, a son of Priam, slain by Pyrrhus before his father's eyes during the sacking of Troy: v. 526.

Prĭăm-us, -i; N. m.: *Priam*, King of Troy when that city was besieged and taken by the Greeks. Under him Troy is said to have reached the height of her wealth and splendour.

Prĭămēĭ-us, -a, -um; adj.: *of* or *belonging to Priam*, i.e., *Trojan*.

Pyrrh-us, -i; N. m.; *Pyrrhus*, son of Achilles, also called *Neoptolemus*, q. v. (Πύῤῥος, "red-haired.")

R.

Rhip-eus, -ei; N. m.: *Rhipeus*, a comrade of Aeneas.

S.

Scae-us, -a, -um; adj.: *Scaean*; used in the phrase *Scaeae portae*, the famous *Scaean* or *Western* Gates of Troy. (Σκαιός, "on the left hand," i.e., *western*, because the Greek soothsayers turned their faces to the north.)

Scȳrī-us, -a, -um; adj.: *belonging to Scyros*, one of the Sporades opposite Euboea, and the birth-place of Pyrrhus, son of Achilles; hence *Scyria pubes*=the *Scyrian youth*, *i.e.*, a body of soldiers from Scyros led by Pyrrhus.

Sigē-us, -a, -um; adj.: *of* or *belonging to Sigeum*, a promontory near Troy; *Sigean*.

Sĭn-on, -ōnis; N. m.: *Sinon*, the young Greek who induced the Trojans to admit the wooden horse into their city. He was a relative of Ulysses, whom he accompanied to Troy.

Spart-a, -ae; N. f.: the chief city of Laconia in the Peloponnesus, and home of Menelaus and Helen; *Sparta*, sometimes called *Lacedaemon*.

Sthĕnĕl-us, -i; N. m.: *Sthenelus*, a Greek, charioteer of Diomede.

T.

Tĕnĕd-os, -i; N. f.: *Tenedos*, an island four miles from the coast of the Troad.

Teucer, -cri; N. m.: *Teucer*, a king of Troy and ancestor of Priam; hence **Teucri**, **-orum**, *Trojans.*

Teucrĭa, -ae; f.: *land of Troy.*

Thessandr-us, -i; N. m.: *Thessandrus*, one of the Grecian heroes in the wooden horse, sometimes spelt **Tisandrus**.

Thŏ-as, -antis; N. m.: *Thoas*, one of the Greeks in the wooden horse.

Thȳbr-is (Tybris), -is or -idis; N. m.: old name for the *Tiber*, a river in Italy on which Rome is situated. See **Lydius**.

Thymoet-es, -ae; N. m.: *Thymoetes*, the Trojan who was the first to counsel that the wooden horse be brought within the city.

Tritōni-a, -ae, **Tritōnis**, -idis or -idos; N. f.: *Pallas* or *Minerva*, who was said to have been born at Lake Triton in Africa.

Trōi-a, -ae; N. f.: *Troy*, see **Ilium**.

Trōiān-us, -a, -um; adj.: *Trojan.*

Tȳdīd-es, -ae; N. m.: patronymic, *son of Tydeus, i.e., Diomede*, one of the bravest Grecian heroes; he was king of Argos, and after the Trojan war founded Argos Hippium, afterwards Arpi, in Apulia, southern Italy.

Tyndăr-is, -ĭdis; N. f.: *daughter of Tyndarus* (or Tyndareus), *i.e.*, *Helen*, wife of Menelaus, and sister of Castor and Pollux. See **Helena**.

U.

Ucălĕgo-n, -ntis; N. m.: *Ucalegon*, a Trojan. See v. 312.

Ŭlix-es, -is or -i; N. m.: *Ulysses*, king of Ithaca, noted among the Greeks for his cleverness in strategy. His wanderings on his return home after the fall of Troy constitute the subject of Homer's Odyssey, upon which much of the Aeneid is modelled. He is always referred to by Vergil as a type of Greek cunning.

V.

Vest-a, -ae; N. f.: *Vesta*, goddess of the hearth and home. ('Εστία, "she that dwells or tarries," Sansk. root VAS, "to dwell or tarry.")

Vulcān-us (**Vulcānus**), -i; N. m.: *Vulcan, god of fire;* hence by metonymy, *fire*, (*fulgeo*, "to be bright").

Z.

Zĕphȳr-us, -i; N. m.: *the West wind.*

ABBREVIATIONS.

a.	active.	interj.	interjection.
abl.	ablative.	m.	masculine.
acc.	accusative.	n.	neuter.
adj.	adjective.	nom.	nominative.
adv.	adverb.	num.	numeral.
comp.	comparative.	part.	participle.
conj.	conjunction.	pass.	passive.
cp.	compare.	perf.	perfect.
dat.	dative.	pl.	plural.
dep.	deponent.	prep.	preposition.
f.	feminine.	pron.	pronoun.
fr.	from.	sing.	singular.
freq.	frequentative.	sup.	supine.
indecl.	indeclinable.	superl.	superlative.
indef.	indefinite.	v.	verb.

N.B.—It should be borne in mind that in Latin words the consonantal "j" was originally written "i."

The words in brackets either indicate the derivation of a word or are closely akin to it.

VOCABULARY.

A.

ā, ăb, prep. with abl. *from.* To denote the direction from which an object is viewed: **a tergo,** *in the rear.* To denote the agent: *by.* (ἀπό.)

abdo, ĕre, dĭdi, dĭtum, *put away; hide*; of a weapon, with dat., *to plunge into* (ab and do, "to give").

ăbĕo, īre, īvi or ii, ĭtum, *go away; retire.*

ăbĭes, ĕtis (abl. abiete = abyĕte as trisyll., v. 16), f. *pine, fir.*

ablŭo, ĕre, lŭi, lūtum, *wash off, purify* (ab, luo, "wash").

abnĕgo, āre, āvi, ātum, *refuse.*

abstĭnĕo, ēre, ŭi, tentum, *hold away; refrain* (abs=ab; teneo, "hold").

absum, esse, fŭi, *am away, absent.*

ăc, *see* atque.

accīdo, ĕre, cīdi, cīsum, *fell; cut down; hew* (ad, caedo).

accingo, ĕre, nxi, nctum, *gird on.* Pass. in reflexive force, with abl., *gird one's self with*; with dat., *gird one's self for; get ready for.*

accĭpĭo, ĕre, cēpi, ceptum, *receive; hear* (ad, capio).

accommŏdo, āre, āvi, ātum, with dat., *fit to, fasten to.*

ācer, cris, cre, adj. *sharp, fierce* (root AC, "sharp," cp. acuo, acies, ὠκύς).

ăcernus, a, um, adj. *of maple wood* (ăcer, "maple-tree").

ăcĭes, iēi, f. *edge; line of battle; battle* (root AC, "sharp").

ad, prep. with the acc. *to, towards; at; near, beside.*

addo, ĕre, dĭdi, dĭtum, *add, join to* (do, "give").

ădĕō, adv. *to such an extent*; giving emphasis, *indeed.*

adflīgo, (aff) ĕre, flixi, flictum, *strike down, crush*; **adflictus,** *crushed, dejected, dashed down.*

adflo, (aff) āre, āvi, ātum, *breathe upon; blast.*

adflŭo, ĕre, fluxi, fluxum, *flow to; throng, flock to.*

(adfor), āri, ātus sum, *speak to* (ad, fari).

adglŏmĕro, (agg-) āre, āvi, ātum, *roll to, join to* (ad, glomero).

adgnosco, (agn-) ĕre, nōvi, nĭtum, *recognize.*

adgrĕdĭor, (agg-) i, gressus sum, *advance to, attack, undertake.*

ădhūc, adv. *as yet* (ad, huc, old form of hoc, "up to this").

ădĭtus, ūs, m. *entrance; avenue, approach* (ad; root I, in eo, "go to").

admīror, ātus sum, *admire; wonder, be astonished.*

ădōro, āre, āvi, ātum, *pray to, entreat.*

adpārĕo, (app-) ēre, ŭi, ĭtum, *appear; show one's self; become visible.*

adsentĭo, (ass-) īre, nsi, nsum, *assent, approve* (ad, sentio, "think").

adservo, (ass-) āre, āvi, ātum, *guard closely; closely cling to.*

adspīrō, āre, āvi, ātum, with dat. *breathe upon, am favourable to.*

adsto, (ast-) āre, stĭti, no sup. *stand by; stand up, stand erect.*

adsum, esse, fui, *am present; am at hand, approach.*

adversus, a, um, adj. *opposite* (ad, "towards," versus "turned").

adverto, ĕre, ti, sum, *observe, heed, attend to* (ad, "towards" verto, "turn").

ădytum, i, n. the *innermost shrine* of a temple (ἄδυτον, "the place unentered").

aedes, is, f. in sing. *temple*; in plur. *house*.

aedifico, āre, āvi, ātum, *build* (aedes, "house"; root FAC, "make").

aeger, gra, grum, adj. *sick, weary*; *sad, sorrowful*.

ăēnus, a, um, adj. *of brass* (=aer-nus, aes, aeris "bronze").

aequaevus, a, um, adj. *of like age* (aequus, "equal"; aevum "age").

aequo, āre, āvi, ātum, *make equal*.

aequŏr, ŏris, n. *level surface*; *sea* (aequus, "even," "level").

aequus, a, um, adj. *level, equal, fair*.

aerātus, a, um, adj. *of brass, brazen* (aes).

aes, aeris, n. *brass, bronze*.

aestus, ūs, m, *heat*; *billows* (αἴθω).

aetas, ātis, f. *time of life, age* (for aevtas, aevum, "age").

aeternus, a, um, adj. *everlasting* (aetas).

aethēr, ĕris, m. *the bright upper air, ether* (αἰθήρ).

aevum, i, n. *age, time* (αἰών).

ăger, ăgri, m. *field* (ἀγρός, cp. Eng. acre).

agger, ĕris, n. *bank, mound* (ad, gero).

ăgĭtātŏr, ōris, m. *driver* (agito).

ăgĭto, āre, āvi, ātum, *keep moving, pursue*; *ponder* (freq. fr. ago).

agmen, ĭnis, n. *course, stream*; *band of soldiers on the march*; (ago, hence "that which is set in motion").

ăgo, ĕre, ēgi, actum, *drive, move*; *lead*; **age**, *come now!* (ἄγω).

agrĭcŏla, ae, m. *husbandman* (ager, colo).

aio, v. defect. *say*; 3rd pers. sing. ăit.

ălĭqui, qua, quod (pl. ali-qui, -quae, -qua), indef. pron. adj. *some, any*.

ălĭquis, quid, indef. pron. subst. *any one, some one*.

ălĭter, adv. *otherwise*.

ălius, a, ud, adj. *another, other*: **alii ..alii**, *some..others*.

almus, a, um, adj. *nurturing*; *kindly* (ălo, "nourish").

altāria, ium, n. pl. *altar* (altus, "high").

alter, tĕra, tĕrum (gen. altĕrius; dat. altĕri), adj. *one of two, another, a second*; **alter..alter**, *the one..the other*.

altus, a, um, adj. *lofty, deep*; as subst. **altum**, *the sea, the deep* (alo).

alvus, i, fem. *belly*.

ambĭgŭus, a, um, adj. *doubtful*.

ambo, ae, o, adj. *both* (ἄμφω).

āmens, tis, adj. *out of one's mind, mad* (a, "from," mens).

ămīcus, a, um, adj. *friendly*.

āmitto, ĕre, mīsi, missum, *let go, lose*.

amnis, is, m. *stream*; *a large, rapid river* (=ap-nis: Sans. ap, "water"; cp. aqua).

ămŏr, ōris, m. *love*; with inf., *an eager desire to*.

amplector, i, plexus sum, *embrace*.

amplus, a, um, adj. *spacious, large* (am, "around," pleo, "fill").

an, conj. *whether, or*.

anguis, uis, m. and f. *snake* (ango, "squeeze"; Gk. ἔχις).

angustus, a, um, adj. *narrow* (ango).

ănĭma, ae, f. *breath, life* (Sans. AN, "to breathe").

ănĭmus, i, m. *mind*; in pl. *spirit, courage* (ἄνεμος; see anima).

annus, i, m. *year*.

antĕ, adv. and prep. with acc. *before*.

antīquus, a, um, adj. *old, ancient* (=anticus, fr. ante).

ăpĕrĭo, īre, ŭi, ertum, *open*; *reveal* (ab, pario, "get from," "uncover").

ăpex, ĭcis, m. *point*, *spike*; *tip of a flame*, *pointed flame* (AP, "join to," cp. aptus).

apto, āre, āvi, ātum, *fit*, *fit on*.

ăpŭd, prep. with acc. *with*, *among*.

āra, ae, f. *altar*.

arbor, ŏris, f. *tree*.

arceo, ēre, ŭi, no sup. *confine*; *restrain* (ἀρκέω, ἀλκή).

ardens, ntis, adj. *on fire*, *eager*; *blazing* (ardeo).

ardeo, ēre, arsi, arsum, *am on fire*, *am eager*.

ardŭus, a, um, adj. *lofty*, *towering*, *high* (akin to ὀρθός, "erect").

ărĭes, ĕtis, m. *ram*; *battering-ram*. (Abl. trisyll., ăriete = ārўĕtĕ, v. 492.)

arma, ōrum, n. plur. *arms*; *means of attack* (ἄρω, "fit," "adapt").

armentum, i, n. *herd* (aro, "to plough").

armĭger, i (arma; gero, "carry"), m. *armour-bearer*.

armĭpŏtens, ntis, adj. *powerful in arms*.

armo, āre, āvi, ātum, *arm*; **armātus**, as subst. *an armed man*.

ăro, āre, āvi, ātum, *plough*.

arrĭgo, ĕre, rexi, rectum, *lift*, *raise up* (ad; rego "keep straight").

ars, artis, f. *art*, *skill*; *cunning*.

artifex, ĭcis, m. and f. *cunning*, *workman*, *contriver* (ars, "art"; facio, "make").

artus, ūs, m. *joint*, *limb* (ἄρω, "fit").

artus, a, um, adj. *close-fitting*, *tight*.

arvum, i, n. *ploughed land*, *field* (aro, "to plough").

arx, arcis, f. *place of defence*, *citadel* (arceo, "to enclose"; ἀρκέω, ἀλκή).

ascendo, ĕre, di, sum, *climb* (ad, scando).

ascensus, ūs, m. *ascent*.

asper, era, erum, adj. *rough*, *fierce*, *cruel* (v. 379, aspris abl. pl.).

aspĭcĭo, spicĕre, spexi, spectum, *behold*.

ast, or **at**, conj. *but*.

astrum, i, n. *star* (ἄστρον).

ăsўlum, i, n. *place of refuge*, *sanctuary* (ἄσυλον).

āter, tra, trum, adj. *black*, *gloomy*.

atquĕ (ac), conj. *and* (= ad "in addition"; que, "and").

ātrium, i, n. *entrance-hall*; *court*.

attollo, ĕre, no perf. or sup. *lift up* (ad, tollo).

attrecto, āre, āvi, ātum, *handle* (ad, tracto).

auctor, ōris, m. *author*, *originator* (augeo).

audĕo, ēre, ausus sum, *dare*.

audĭo, īre, īvi, or ĭi, ītum, *hear* (cp. Lacon. αὖς = οὖς, Eng. ear, Lat. auris).

augŭrĭum, ii, n. *omen by the utterance of birds*; *omen* (avis; root GAR, "to call").

aura, ae, *air*, *breeze* (αὔρα).

aurātus, a, um, adj. *gilded* (aurum).

aurĕus, a, um, adj. *golden*.

auris, is, f. *ear* (see audio).

aurum, i, n. *gold*.

ausum, i, n. *daring deed* (audeo).

aut, conj. *or*.

autem, conj. *but*.

auxĭlĭum, ii, n. *help* (augeo, "increase").

āvĕho, ĕre, vexi, vectum, *carry away*; pass., *to be carried away*, i.e., *to sail away*.

āvello, ĕre, velli or vulsi, vulsum, *tear away*.

āversus, a, um, adj. *turned away*.

āverto, ĕre, ti, sum, *turn away*.

ăvius, a, um, adj. (a, "away from," via), *pathless*; n. **avium**, as subst., *by-path.*

ăvus, i, m. *grandfather, ancestor.*

axis, is, m. *axle, axis; the axis of heaven, heaven.*

B.

barba, ae, f. *beard.*

barbărĭcus, a, um, adj. *barbaric* (βάρβαρος, "one who speaks an unknown tongue").

bellum, i, n. *war* (=duellum, "a contest between two").

bīgae, ārum, f. pl. *pair-horse chariot* (=bi-iugae; bis, iugum, "a yoke").

bĭpătens, ntis, adj. *doubly open* (pateo, "to open").

bĭpennis, is, f. *double axe* (bis, penna, "wing").

bĭs, num. adv. *twice* (=duis).

bōs, bŏvis, m. *ox* (βοῦς).

bracchĭum, i, n. *arm* (βραχιων).

brĕvĭter, adv. *shortly, briefly* (brevis).

brūma, ae, f. *the shortest day; winter* (=brevima).

C.

cădo, ĕre, cĕcĭdi, cāsum, *fall*; of stars: *to sink* or *set*; *to happen.*

caecus, a, um, adj. *blind; dark; secret, hidden.*

caedes, is, f. *slaughter* (caedo).

caedo, ĕre, cĕcīdi, caesum, *cut; slay* (root CID- for SCID; cp. scindo; Gk. σχίζω).

caelĭcŏla, ae, m. and f. *one who dwells in heaven; heavenly being* (caelum, colo).

caelum, i, n. *heaven.*

caerŭlus, a, um, adj. *dark blue.*

cālīgo, ĭnis, f. *thick darkness.*

campus, i, m. *plain, field.*

căno, ĕre, cĕcĭni, cantum, *sing: prophesy* (because oracles were made in verse).

căpĭo, ĕre, cēpi, captum, *catch; take prisoner.* **captus**, perf. part. as subst. *prisoner, captive.*

captīvus, a, um, adj. *plundered, taken as spoil; captive* (capio).

căpŭlus, i, m. *the handle, hilt* (capio; hence, "the thing grasped").

căput, ĭtis, n. *head; top* (κεφαλή).

cardo, ĭnis, m. *hinge, pivot, socket* (akin to κραδαίνω, "to swing").

cărĕo, ēre, ŭi, ĭtum, with abl. *am without* (root KAR, "shear"; cp. κείρω).

cărīna, ae (cp. κάρυον, cornu), f. *keel*; by meton. *a ship.*

cārus, a, um, adj. *dear, loved.*

cassus, a, um, adj. with abl. *deprived of* (=car-sus, fr. careo).

castra, ōrum, n. pl. *camp.*

cāsus, ūs, m. *fall, accident, hazard; mischance, calamity* (cado).

căterva, ae, f. *crowd, band.*

cătŭlus, i, m. *a young dog; whelp, cub.*

causa, also (**caussa**), ae, f. *cause, reason.*

căverna, ae, f. *cavern, hollow.*

căvo, āre, āvi, ātum, *make hollow; pierce.*

căvus, a, um, adj. *hollow.*

cēdo, ĕre, cessi, cessum, *go away, yield.*

celsus, a, um (root KAR, in κάρη, "head"), adj. *lofty.*

centum, num. adj. indecl. *hundred* (ἑκατὸν).

cerno, ĕre, crēvi, crētum, *distinguish (with the eyes); see* (cp. κρίνω, "divide").

certātim, adv. *with emulation; earnestly* (certo).

certo, āre, āvi, ātum, *contend, strive.*

certus, a, um, adj. *sure, fixed, unerring* (cerno).

cervix, vīcis, f. *neck* (cer=κάρα; veho).

cesso, āre, āvi, ātum, *cease* (=ced-so, fr. cedo).

cētĕrus, a, um, adj. *the other.*

ceu, adv. *as, just as*; *as if.*

cĭĕo, ēre, cīvi, cĭtum, *set in motion, rouse* (akin to *κίω*, "go"; cp. *κινέω*).

cingo, ĕre, nxi, nctum, *put round*; *gird*; pass. with abl. or acc. of spec'n. *to be girded with, gird one's self with.*

cĭnis, ĕris, m. *ashes.*

circum, adv., and prep. with acc. *around.*

circumdo, ăre, dĕdi, dătum, *place round.*

circumerro, āre, āvi, ātum, *wander round.*

circumfundo, ĕre, fūdi, fūsum, *pour round*; pass. in middle force, *to crowd around.*

circumspĭcio, spĭcere, spexi, spectum, *look round*; *look round on.*

circumsto, āre, stĕti, no sup. *stand round*; *surround.*

circumvŏlo, āre, āvi, ātum, *fly round.*

cīvis, is, m. and f. *citizen.*

clādes, is, f. *disaster* (*κλάω*, "break").

clāmŏr, ōris, (clamo; Sans. KAR- "celebrate"; cp. *καλέω*, *κλητός*, clarus), m. *shout.*

clangŏr, ōris, m. *cry; braying* (of trumpets) (*κλαγγή*).

clāresco, ĕre, ui, no sup. inceptive, *grow clear.*

clārus, a, um, adj. *clear, bright*, of sound or sight.

classis, is, f. *fleet.*

claustrum, i, n. *bar* (claudo).

clĭpĕus (also **clypeus**), i, m. *round shield* (*καλύπτω* "hide," cp. celo).

coepi, isse, ptum, *begin.*

coeptus, perf. part. pass. of coepi.

cognosco, ĕre, nōvi, nĭtum, inceptive, *begin to recognize, learn.*

cōgo, ĕre, cŏēgi, cŏactum, *drive together, compel* (cum, ago).

collĭgo, ĕre, lēgi, lectum, *gather together*; (cum; lego).

collum, i, n. *neck.*

cŏlŭber, bri, m. *serpent.*

cŏlumba, ae, f. *dove.*

cŏma, ae, f. *hair*; of trees, *foliage* (*κόμη*).

cŏmans, tis, adj. *hairy*; *crested.*

cŏmes, ĭtis, m. and f. *comrade* (cum, eo).

cŏmĭtor, āri, ātus sum, *accompany.*

commendo, āre, āvi, ātum, *entrust to* (cum, mando).

commūnis, e, cum (root MU, "bind"; cp. munus, moenia), adj. *shared*; *common.*

compāges, is, f. *fastening*; *joint* (cum, pango).

compello, āre, āvi, ātum, *address.*

complector, xus sum, *embrace* (plico).

complĕo, ēre, ēvi, ētum, *fill up.*

compŏsĭto, adv. *by agreement* (compono).

comprendo, ĕre, di, sum, *grasp*; *grasp (with the mind), comprehend.*

comprĭmo, ĕre, pressi, pressum, *check, restraint* (premo).

concēdo, ĕre, cessi, cessum, *withdraw.*

concĭdo, ĕre, di, no sup. *fall down* (cado).

conclāmo, āre, āvi, ātum, *shout*; *cry.*

concrētus, a, um, adj. *grown together, matted* (cum cresco).

concurro, ĕre, curri, cursum, *run together.*

concŭtĭo, ĕre, ussi, ussum, *shake vigorously* (cum, quatio).

condensus, a, um, adj. *very thick.*

condo, ĕre, didi, dĭtum, *put together, hide* (do, "give").

confertus, a, um, adj. *closely packed* (cum, farcio).

confīgo, ĕre, xi, xum, *pierce.*

confītĕor, ēri, fessus sum, *confess, acknowledge* (fateor).

conflīgo, ĕre, xi, ctum, *join battle,* (fligo, "dash").

confundo, ĕre, fūdi, fūsum, *pour together, confuse.*

congĕmo, ĕre, ŭi, no sup. *groan deeply* (con, intensive).

congĕro, ĕre, gessi, gestum, *heap together.*

congrĕdĭor, i, gressus sum, *come together, fight.*

conĭcĭo, ĕre, iēci, iectum, *hurl strongly* (iacio).

coniŭgĭum, ĭi, n. *wedlock; husband* (iungo, root IUG).

coniunx, ŭgis, m. and f. *one joined; husband, wife, spouse* (cum, iungo).

cōnor, āri, ātus sum, *endeavour, attempt.*

consanguĭnĭtās, ātis, f. *blood relationship, kinship* (cum; sanguis).

conscĭus, a, um, adj. *knowing with* (*some one else*), *confederate; conscious of* (with gen.) (cum, scio, "know").

consĕquor, i, secūtus sum, *follow.*

consĕro, ĕre, serŭi, sertum, *join* (cum, sero).

consīdo, ĕre, sēdi, sessum, *settle down* (sedeo).

consĭlĭum, ĭi, n. *counsel, plan* (con; root SAL or SAR, "go"; cp. consul, salio).

consisto, ĕre, stĭti, stĭtum, *stand still* (sto, root STA).

conspectus, ūs, m. *a gazing, regarding;* in conspectu, *in sight;* conspectu in medio, *amid the gazing throng* (conspicio).

consūmo, ĕre, mpsi, mptum, *consume, spend.*

contexo, ĕre, ŭi, xtum, *weave.*

contĭcesco, ĕre, ŭi, no sup. *become silent* (taceo).

contĭnĕo, ēre, ŭi, tentum, *check, hold back* (teneo).

contingo, ĕre, tĭgi, tactum, *touch, reach; touch and pollute* (tango).

contorquĕo, ēre, torsi, tortum, *hurl vigorously.*

contrā, adv. *on the other side.*

contrārĭus, a, um, adj. *opposite.*

convello, ĕre, vulsi, vulsum, *pluck violently, rend away.* wrench.

converto, ĕre, ti, sum, *turn, turn round.*

convolvo, ĕre, vi, vŏlūtum, *roll together.*

cōpĭa, ae, f. *abundance;* of troops, *forces* (the latter meaning usually expressed by pl.).

cōram, adv. *before any one; face to face.*

corpus, ŏris, n. *body.*

corrĭpĭo, ĕre, ŭi, eptum, *seize violently; lay hold of* (cor=con=cum, with intensive force; rapio "seize").

cŏruscus, a, um, adj. *vibrating; flashing.*

costa, ae, f. *rib.*

crātēr, ēris, m. *mixing-bowl* (κρατήρ, κεράννυμι).

crēber, bra, brum, adj. *frequent* (root CRE; cp. cresco).

crēdo, ĕre, dĭdi, dĭtum, with dat. *trust, believe* (see note on v. 371).

cresco, ĕre, crēvi, crētum, *grow;* **cretus** as adj. *born, sprung.*

crīmen, ĭnis, n. *charge, accusation.*

crīnis, is, m. *hair* (root KAR, cp. κάρα, "the head").

crūdēlis, e, adj. *cruel.*

crŭentus, a, um, adj. *bloody.*

culmen, ĭnis, n. *height, summit; roof.*

culpa, ae, f. *fault.*

culpo, āre, āvi, ātum, *blame, hold guilty* (culpa).

cum (quum), conj. *when.*

cum, prep. with abl. *with;* always put after the personal pronouns me, te, se, nobis, vobis, e.g. mecum.

cŭmŭlus, i, m. *heap.*

cunctus, a, um. adj. *all* (=coiunctus).

cŭpīdo, ĭnis, f. *desire.*

cŭpĭo, ĕre, īvi or ĭi, ītum, *desire.*

cūpressus, i, f. *cypress* (κυπάρισσος).

cūr, adv. *why?* (=quo, quare).

cūra, ae, f. *care, anxiety.*

cūro, āre, āvi, ātum, *care for, regard.*

curro, ĕre, cŭcurri, cursum, *run.*

cursus, ūs, m. *running, course.*

curvus, a, um, adj. *bent.*

cuspis, ĭdis, f. *spear.*

custos, ōdis (root scu, "cover," cp. scutum, κεύθω), m. *guardian, guard.*

D.

dē, prep. with abl. *from, down from.*

dĕa, ae, f. *goddess;* see deus.

dēbĕo, ēre, ŭi, ĭtum, *owe* (de, habeo).

dĕcem, num. adj. indecl. *ten* (δέκα).

dĕcōrus, a, um, adj. *graceful.*

dēcurro, ĕre, curri, or cŭcurri, cursum, *run down.*

dĕcus, ŏris, n. *ornament, honour.*

dēdūco, ĕre, xi, ctum, *lead down, conduct.*

dēfendo, ĕre, dī, sum, *strike away; defend* (de, "from"; fendo, "strike").

dēfensor, ōris, m. *defender.*

dēfĕtiscor, i, fessus sum, *become weary;* **defessus**, *weary.*

dēficio, ĕre, fēci, fectum, *am wanting; fail, disappear.*

dēgĕner, ĕris, adj. *unworthy of the race, degenerate* (de, "from"; genus, race").

dĕindĕ (usually deinde), adv. *thereafter, then.*

dēlābor, i, lapsus sum, *slip down.*

dēlĭgo, ĕre, lēgi, lectum, *choose* (de, lego).

dēlĭtesco, ĕre, lĭtui, no sup. *hide one's self, lie hid* (de, lateo).

dēlūbrum, i, n. *shrine* (luo "cleanse").

dēmens, tis, adj. *out of one's mind, mad* (de, mens).

dēmitto, ĕre, mīsi, missum, *send down.*

dēmo, ĕre, mpsi, mptum, *take away* (de-emo).

dēmŏror, āri, ātus, sum, *keep waiting, delay.*

dēmum, adv. *at last.*

dēnĭquĕ, adv. *at last.*

densus, a, um. adj. *thick* (δασύς).

dēpascor, i, pastus sum, *feed on.*

dēpōno, ĕre, pŏsŭi, pŏsĭtum, *lay down.*

descendo, ĕre, di, sum, *go down, descend* (scando, "climb").

dēsĕro, ĕre, ŭi, rtum, *forsake* (sero, "join").

destĭno, āre, āvi, ātum (root sta in sto, "stand"), *set apart, mark out.*

dēsuesco, ĕre, suēvī, suētum, *render unaccustomed;* **desuetus**, *unaccustomed.*

dēsum, esse, fŭi, *am wanting, am away* (de, sum).

dēsŭper, adv. *from above.*

dētĭnĕo, ēre, ŭi, tentum, *hold* or *keep back; detain* (de, teneo).

dĕus, i, m. *god;* gen. pl. deum or deorum; di and dis are often used for dei and deis. **dĕa**, ae, *goddess* (root in Sans. di, dyu, "gleam"; cp. Ζεύς=dyâus, "heaven"; but not θεός).

dēvolvo, ĕre, vi, vŏlūtum, *roll down.*

dexter, tĕra, tĕrum, and tra, trum,

on the right hand; favourable (δέξιος). (See note on v. 54.)

dextĕra, or dextra, ae, f. *the right hand.*

dīco, ĕre, dixi, dictum, *say, speak; call; name* (δεικνυμι).

dictum, i, n. *word.*

dĭes, ēi, m. (in sing. sometimes fem.) *day;* figuratively, *time* (root Sans. DI, "gleam"; see deus).

diffŭgio, ĕre, fūgi, fŭgĭtum, *flee in different directions* (dis, fugio).

dīgĕro, ĕre, gessi, gestum, *distribute, arrange; relate in order, expound* (dis, gero).

dignus, a, um, adj. *worthy.*

dīgrĕdĭor, i, gressus sum, *depart* (dis, gradior).

dīlectus, a, um, adj. *chosen, dear* (diligo).

dīrĭpĭo, ĕre, ŭi, reptum, *tear asunder; plunder* (rapio).

dīrus, a, um, adj. *fearful, terrible, dread.*

discēdo, ĕre, cessi, cessum, *depart.*

disco, ĕre, dĭdĭci, no sup. *learn.*

discors, dis, adj. *differing* (dis, "apart"; cors, "heart").

disĭcĭo, ĕre, iēci, iectum, *dash apart, destroy* (iacio, "throw").

dĭū, adv. *for a long time.*

dīva, ae, f. *goddess* (root DI, "gleam"; see deus).

dīvello, ĕre, velli, vulsum, *pluck apart.*

dīversus, a, um, adj. *different, various; in a different quarter* (dis, verto).

dīves, ĭtis, adj. *rich.*

dīvĭdo, ĕre, vīsi, vīsum, *divide.*

dīvīnus, a, um, adj. *divine* (divus).

dīvus, i, m. *deity* (gen. pl. often divom) (root DI; see deus).

do, dăre, dĕdi, dătum, *give* (δίδωμι).

dŏlor, ōris, m. *grief.*

dŏlus, i, m. *guile, craft, fraud, deceit* (δόλος).

dŏmĭnor, āri, ātus sum, *hold sway* (dominus, root DAM, "subdue").

dŏmo, āre, ŭi, ĭtum, *tame, subdue* (δαμάω, root DAM).

dŏmus, ūs, f. *house* (δέμω, "build"; δόμος).

dōnĕc, conj. *until.*

dōnum, i, n. *gift* (do).

drăco, ōnis, m. *serpent* (δράκων).

dŭbĭus, a, um, (=duhibius, duo, "two," habeo) adj. *doubtful.*

dūco, ĕre, xi, ctum, *draw, lead, draw out.*

dūdum, adv. *a while ago, lately.*

dulcis, e, adj. *sweet.*

dum, conj. *while; until.*

dūrus, a, um, adj. *hard, cruel.*

dux, dŭcis, m. *leader.*

E.

eccĕ, interj. *lo! behold!*

ĕdax, ācis, adj. *consuming, devouring* (edo).

ēdissĕro, ĕre, ŭi, rtum, *relate at length* (e, dis, sero, "join").

ēdūco, ĕre, xi, ctum, *draw out; raise aloft.*

effĕro, rre, extŭli, ēlātum, *bear forth, raise.*

effĭgĭes, ēi, f. *image* (ex, fingo).

effor, āri, ātus sum, *speak out, utter.*

effŭgĭo, ĕre, fūgi, fŭgĭtum, n. *flee from, escape.*

effŭgĭum, ii, n. *escape* (ex, fugio).

effŭlgĕo, ēre, lsi, no sup. *shine forth.*

effundo, ĕre, fūdi, fūsum, *pour forth.*

ĕgĕo, ēre, ŭi, no sup. *am needy;* with abl. *am in need of.*

ēgrĕdĭor, grĕdi, gressus sum, *go out; go out from* (ex, gradior).

ēlābor, i, lapsus sum, *slip out, escape from.*

ēmĭco, āre, ŭi, ātum, *flash forth.*

ēmŏvĕo, ēre, mōvi, mōtum, *move out.*

ĕnim, conj. *for.*

ensis, is, m. *sword.*

ĕo, īre, īvi or ĭi, ĭtum, *go* (root I; cp. εἶμι, ἰ-έναι).

ĕquĭdem (comp'd of interj. e and quidem; cp. edepol), adv. *verily, truly.*

ĕquus, i, m. *horse* (Sans. acvas; Gk. ἵππος (ἴκκος); root, AK, "sharp").

ergō, adv. *therefore* (=e-rego; root, RAG, "to extend upwards": cp. ὀρέγω, Germ. ragen).

ērĭpĭo, ĕre, ŭi, reptum, *snatch away* (e, rapio).

erro, āre, āvi, ātum, *wander.*

error, ōris, m. *wandering; mistake; deception.*

ērŭbesco, ĕre, ŭi, no sup., v. incept. (ex, rubesco, "become red at"), *feel shame about.*

ērŭo, ĕre, ŭi, ŭtum, *tear* or *dig out; overthrow.*

ĕt, conj. *and; even;* **et**...**et**, *both... and.*

ĕtĭam, conj. *also.*

etsī, conj. *even if, although* (et, si).

ēvādo, ĕre, si, sum, *go up, ascend; go out, pass beyond.*

ēvĕnio, īre, vēni, ventum (ex, venio), v.n. *turn out, come to pass.*

ēverto, ĕre, ti, sum, *overthrow.*

ēvinco, ĕre, vīci, victum, *conquer utterly.*

ex (ē), prep. with abl. *out of, from.*

exardesco, ĕre, arsi, arsum, *blaze up* (ardeo).

excēdo, ĕre, cessi, cessum, *go forth.*

excĭdĭum, ĭi (sometimes written **exscidium**, as if from exscindo; usually referred to excīdo), n. *destruction.*

excīdo, ĕre, cīdi, sum, *cut out* or *off, destroy* (ex, caedo).

excĭto, āre, āvi, ātum (intens. and freq. fr. ex-cio), *arouse.*

exclāmo, āre, āvi, ātum, *cry out.*

excŭtio, ĕre, cussi, cussum (quatio, "shake"), *shake out, shake free; rouse, wake up from sleep.*

exĕo, īre, ĭi or īvi, ĭtum, *go out.*

exercĭtus, ūs, m. *army.*

exĭgo, ĕre, ēgi, actum (ago, "put in motion"), *drive out.*

exhālo, āre, āvi, ātum, *breathe out.*

exĭtĭālis, e (exitium), adj. *ruinous.*

exĭtĭum, ii (ex, eo, [itum] "go"), n. *ruin, destruction.*

exĭtus, ūs (ex, eo, "go"), m. *issue, end.*

exopto, āre, āvi, ātum, *greatly desire.*

exŏrĭor, īri, ortus sum, *rise out* or *up.*

expĕdio, īre, īvi or ĭi, ītum, *extricate, set free* (ex, pes).

expendo, ĕre, di, sum (ex, pendo, "weigh"), *pay.*

expĕrĭor, īri, pertus sum, *try; test.*

explĕo, ēre, plēvi, plētum, *fill up.*

explĭco, āre, ŭi and āvi, ĭtum and ātum, *unfold.*

exprōmo, ĕre, mpsi, mptum, *bring forth* (ex, pro, emo).

exsanguis, e, adj. *bloodless.*

exscindo, ĕre, scĭdi, scissum (ex, scindo, "cut out"), *extirpate.*

exsĭlĭum, ĭi (=exsulium, fr. exsul, "an exile," either fr. solum, "ground," or root SAL, "go"; cp. salire, con[illegible]), n. *banishment.*

exspecto, āre, āvi, ātum, *look for eagerly* (specio).

exstinguo, ĕre, nxi, nctum (ex, stinguo, root STIG; cp. στίζω), *extinguish; kill.*

exsulto, āre, āvi, ātum (ex, root SAL), *leap up; rejoice.*

exsŭpĕro, āre, āvi, ātum (ex, super, "above"), *mount above; tower high; conquer.*

extemplō, adv. *immediately* (ex, tempus).

extrā (=exterā, abl. sing. fem. of adv. exterus), prep. with acc. *outside; beyond.*

extrēmus, a, um, superl. adj. *outmost; utmost, farthest.*

exŭo, ĕre, ŭi, ūtum, *strip off.*

exŭvĭae, ārum (ex-uo, root AV, "go to, "put on"), f. *things stripped off; spoils.*

F.

făbrĭcātor, ōris, m. *constructor* (fabrico).

făbrĭco, āre, āvi, ātum (faber, "workman"), *make, construct.*

făcĭes, ēi (root FA or FAC, "to make bright"; cp. facio, fari, fax, φημι, φαίνω), f. *face; appearance.*

făcĭlis, e, adj. *easy* (facio, hence "doable").

făcĭo, ĕre, fēci, factum (see facies), *do; make; cause.* Passive **fīo**, **fĭĕri**, factus sum, *am made; become.*

factum, i, n. *deed.*

fallo, ĕre, fĕfelli, falsum, *deceive; escape notice of* (σφάλλω).

falsus, a, um (fallo), adj. *false.*

fāma, ae, f. *report, rumour* (root FA, in fari; see facies).

fămŭlus, i (Sans. dhâ, "to lay," "found," cp. τί-θη-μι), m. *attendant.*

fās, n. indecl. *divine law; what is lawful.*

fastīgĭum, ĭi (fastigo, "make pointed"), n. *gable roof, roof, battlement.*

fātālis, e, adj. *fated* (fatum).

fătĕor, ēri, fassus sum (root FA, "to make to shine," cp. φάω, φημί, φαίνω, fari), *confess.*

fātum, i, n. *that which is spoken; oracle; fate* (fari).

fātur, 3rd sing. pres. ind. of fāri, fātus sum, *to speak* (φημί).

fauces, ĭum, f. plur. *throat; jaws.*

fax, făcis (root FA; see facies), f. *torch.*

fēmĭnĕus, a, um (femina, fr. root FE or FEV, φυ, "to produce," cp. fio, futurus), adj. *pertaining to a woman.*

fĕnestra, ae (root φαν, cp. φαίνω), f. *window, opening.*

fĕrĭo, īre (perh. Sansk. dhûr, "injure," cp. ferus, ferox, θήρ, furere), no perf. or sup., *strike.*

fĕro, ferre, tŭli, lātum, *bear, carry; carry off; endure; relate;* sometimes used in an intrans. sense: sic ferre, *so bring to pass, tend;* **feror**, *am carried, rush, move* (Sans. bhar, cp. φέρω, *bear, bairn* [*child*]).

ferrum, i, n. *iron; sword.*

fĕrus, a, um (see ferio), adj. *wild, fierce.*

fessus, a, um, adj. *weary* (fatisco).

festīno, āre, āvi, ātum, *hasten.*

festus, a, um, adj. *festal.*

fētus, a, um, adj. *pregnant, filled with* (root FE, "produce"; see femineus).

fictus, a, um, adj. *feigned, false* (fingo).

fĭdes, ĕi, f. *faith; promise; pledge* (πιθ-, πίστις).

fīdens, ntis, adj. *confident.*

fīdo, ĕre, fīsus sum, with dat. of person, *have confidence in, trust.*

fīdūcĭa, ae, f. *confidence.*

fīdus, a, um, adj. *faithful.*

fīgo, ĕre, xi, xum, *fix; fasten.*

fingo, ĕre, finxi, fictum, *shape, mould* θιγ-, θιγγάνω, "touch").

fīnis, is (root FID, cp. findo, "cleave"), m. and f. *end.*

fīo, see facio (root φυ, "produce").

firmo, āre, āvi, ātum, *make strong, confirm.*

firmus, a, um (akin to fero, fretus), adj. *strong, firm.*

fixus, a, um, adj. *fixed, resolved* (figo).

flāgĭto, āre, āvi, ātum, *keep asking for, demand.*

flāgro, āre, āvi, ātum, *blaze* (φλέγω).

flamma, ae, f. *flame* (φλέγω).

flecto, ĕre, xi, xum, *bend, turn* (akin to falx).

flĕo, ēre, ēvi, ētum (akin to φλύω, fluo), v. n. *weep.*

flētus, ūs, m. *weeping, tears.*

fluctus, ūs, m. *wave* (fluo).

flūmen, ĭnis, n. *river; stream.*

flŭo, ĕre, fluxi, fluxum, *flow; ebb away.*

foedo, āre, āvi, ātum (Sans. dhûmas, "smoke," cp. fumus, foul), *make foul, defile.*

fons, tis, m. *fountain* (root in χέFω, "pour," cp. fundo).

fŏris, is, f. *door* (θύρα).

formīdo, ĭnis, f. *fear, dread.*

fors, f. *chance*, only used in nom. and abl. forte, *by chance* (fero).

fortis, e, adj. *brave.*

fortūna, ae, f. *fortune.*

frango, ĕre, frēgi, fractum, *break* (ῥήγνυμι).

frăgor, ōris (root FRAG in frango), m. *breaking, crash.*

frĕmĭtus, ūs, m. *roaring.*

frĕtum, i, n. *strait, frith*, by meton. *for the sea.*

frīgĭdus, a, um, adj. *cold* (ῥῖγος).

frons, dis, f. *foliage.*

frustra, adv. *in vain.*

(**frux**, gis) mostly in plur. fruges, *fruit of the earth, corn.*

fŭga, ae, f. *flight.*

fŭgĭo, ĕre, fūgi, fŭgĭtum, *flee; escape* (φεύγω).

fulgĕo, ēre or ĕre, fulsi, no sup. (φλέγω), *gleam, shine.*

fulmen, ĭnis (= fulg-men, fr. fulgeo), *thunderbolt.*

fŭlvus, a, um *(fulgeo)*, yellow, tawny.

fūmo, āre, no perf. or sup., *smoke, reek.*

fūmus, i, m. *smoke* (θύω, see foedo).

fundāmentum, i, n. *foundation* (fundus).

fundo, ĕre, fūdi, fūsum (root FUD, Gk. χέFω) *pour; spread out.*

fundus, i, m. *bottom* (πυθμήν).

fūnis, is, m. *rope.*

fūnus, ĕris, n. *funeral, death* (akin to fumus, "smoke").

fŭrĭo, āre, āvi, ātum, *make furious, enrage.*

fŭro, ĕre, ŭi, no sup. *rave, rage*; (see ferio).

fŭror, ōris, m. *rage, madness.*

furtim, adv. *by stealth* (fur, φώρ, "thief").

G.

gălĕa, ae, f. *helmet.*

gaudĕo, ēre, gāvīsus sum, *rejoice* (γηθέω).

gāza, ae, f. *treasure* (γάζα, a Persian word).

gĕlĭdus, a, um (gelu), adj. *cold, icy.*

gĕmĭnus, a, um, adj. *twin-born.*

gĕmĭtus, ūs, m. *groan, roar.*

gĕner, ĕri, m. *son-in-law* (root GEN, cp. gigno, γενάω, genus).

gĕnĭtor, ōris, m. *father.*

gĕnĕtrix, īcis, f. *mother* (gigno, root GEN).

gens, tis, f. *family, race.*

gĕnus, ĕris, n. *race, kin* (γένος, root GEN).

gĕro, ĕre, gessi, gestum (root GAS, "come," "go"; gero in causative sense: "cause to go"), *bear, carry.*

glŏmĕro, āre, āvi, ātum (glomus), *form into a ball; gather together.*

glōrĭa, ae, f. *glory* (root CLU, "hear"; cp. κλυω, κλεος, inclutus).

grădus, ūs, m. *step.*

grāmen, ĭnis (Sans. root GAR, "swallow"; Gk. βορ), n. *grass.*

grātes, only in nom. and acc. pl. f. *thanks* (gratus).

grātus, a, um, adj. *pleasing* (akin to χαίρω).

grăvis, e, adj. *heavy.*

grăvĭter, adv. *heavily.*

grăvo, āre, āvi, ātum, *make heavy, burden.*

gressus, ūs, m. *step* (gradior).

gurges, ĭtis m. *whirlpool.*

H.

hăbĕo, ēre, ŭi, ĭtum, *have; hold, regard.*

haereo, ēre, haesi, haesum, *cling, remain steadfast.*

hasta, ae, f. *spear.*

haud, adv. *not at all; not.*

haurĭo, īre, hausi, haustum, *drink up.*

hĕbĕto, āre, āvi, ātum, *make dull* (hebes, hebetis, "blunt").

hei, interj. with dat. *alas!*

heu, interj. *alas!*

hic, adv. *here; hereupon.*

hic, haec, hōc, dem. pron. *this.*

hiemps, (hiems) hiĕmis, f. *winter, storm* (χειμών).

hinc, adv. *hence, from this place; from this cause; from this time, henceforth.*

hŏdĭē, adv. *to-day* (=hoc die).

hŏmo, ĭnis (root in humus, χαμάι), m. *man.*

horrendus, a, um, adj. *dreadful.*

horrĕo, ēre, no perf., no sup., *shudder.*

horresco, ĕre, horrŭi, no sup., *begin to shudder.*

horror, ōris, m. *shuddering, dread.*

hortor, āri, ātus sum, *encourage, exhort.*

hostĭa, ae, f. (hostio, "strike") *victim;* see note on v. 156.

hostis, is, m. *stranger, enemy.*

hūc, adv. *hither.*

hŭmus, i, f. *ground;* humi is the locative case used adverbially, *on the ground* (χαμαί).

I.

iăcĕo, ēre, ŭi, ĭtum, *lie, am prostrate.*

iacto, āre, āvi, ātum, *keep throwing; utter wildly* (freq. fr. iacio).

iactūra, ae, f. *flinging away, loss,* see note v. 646 (iacio).

iăcŭlor, āri, ātus sum, *fling, hurl* (iacio).

iam, adv. *already.*

iamdūdum, adv. *some time since.*

iamprīdem, adv. *now for a long time.*

iānŭa, ae, f. *gate, door.*

ĭbī, adv. *there.*

ictus, ūs, m. *stroke* (ico).

ignārus, a, um, adj. *not knowing, ignorant* (in "not," and gnarus; Sans. gna, "know"; cp. γιγνώσκω, gnosco, narrare).

ignis, is, m. *fire.*

ignōtus, a, um, adj. *unknown* (in, (g)nosco).

īlĭcet (ire-licet, a formula originally for dismissing an assembly; hence, implying haste), adv. *straightway, immediately, forthwith.*

ille, a, illud, dem. pron. *that; that famous; that man.*

ĭmāgo, ĭnis, f. *phantom; form* (root, IM, akin to μιμέομαι).

imbellis, e, adj. *unwarlike* (in, bellum).

impĕrĭum, i, n. *military command; empire* (impero).

impĕtus, ūs, m. *onset* (in, peto).

impĭus, a, um, adj. *unholy.*

īmus, a, um, adj. used as superl. of infĕrus, *lowest*; imum, as subst. *lowest part.*

in, prep. with acc. *towards, into, against*; with abl. *in, on.*

incendĭum, ii, n. *burning, fire.*

incendo, ĕre, di, sum, *kindle, fire* (root, CAN, akin to καίω, candeo).

inceptum, i, n. *beginning; design* (incipio).

incertus, a, um, adj. *not sure, doubtful.*

incĭdo, ĕre, cĭdi, cāsum, *fall on* (cădo).

incĭpĭo, ĕre, cēpi, ceptum, *begin* (capio).

inclēmentĭa, ae, f. *lack of pity, cruelty* (clemens).

inclūdo, ĕre, si, sum, *shut in* (in, claudo).

inclŭtus, a, um, adj. *famous* (clueo, κλέος, see gloria).

incŏlŭmis, e, adj. *safe, unharmed* (in, and root of κολούω).

incŏmĭtātus, a, um, adj. *unaccompanied* (comes, "companion").

incumbo, ĕre, cŭbŭi, cŭbĭtum, with dat. *lean upon* (cumbo, "lie").

incurro, ĕre, curri (*or* cŭcurri), cursum, *run into* or *against.*

incūso, āre, āvi, ātum, *bring charge against, accuse, blame* (in, causa).

indĕ, adv. *from that place* or *time, thence, thereafter.*

indĭcĭum, ii (indĭco, root DIC=δεικ, cp. δείκνυμι, "show"), n. *information.*

indignor, āri, ātus sum, *am wrathful; brood wrathfully over* (in, dignus).

indignus, a, um, adj. *unworthy.*

indŏmĭtus, a, um, adj. *unrestrained, unchecked* (domo).

indulgĕo, ēre, si, tum, with dat. *yield to.*

indŭo, ĕre, ŭi, ūtum (ἐνδύω), *put on.*

inēluctābĭlis, e, adj. *not to be struggled out of, inevitable* (in, "not," ex, luctor, "struggle"; root LUG, "writhe").

inermis, e, adj. *unarmed* (in, arma).

iners, rtis, adj. *inactive; motionless* (in, ars).

infandus, a, um, adj. *unutterable; awful* (in, fari).

infēlix, īcis, adj. *unhappy.*

infensus, a, um, adj. (in, intensive, fendo, "strike"), *hostile.*

infestus, a, um, adj. *unsafe, dangerous; hostile* (=in-fenstus, fr. fendo).

infŭla, ae (Sans. bhāla, "brow," cp. φάλος), f. *fillet*; a white and red band of woollen stuff worn upon the forehead as a sign of consecration.

ingĕmĭno, āre, āvi, ātum, *redouble.*

ingens, tis (in, "not," and gens: hence "that which goes beyond its kind"), adj. *huge.*

ingratus, a, um, adj. *unpleasant.*

ingrŭo, ĕre, rŭi, no sup. *rush on, fall on one* (in, ruo).

inĭcio, ĕre, iēci, iectum, *fling on* (iacio).

inĭmīcus, a, um, adj. *unfriendly* (amicus).

inīquus, a, um, adj. *unfavorable* (in, aequus).

inlābor, lābi, lapsus sum, *glide into.*

inlūdo, ĕre, lusi, lūsum, with dat., *mock, jeer at, make sport of.*

inmānis, e, adj. *huge, vast, awful* (in and root of metior).

inmĕmor, ŏris, adj. *unmindful.*

inmensus, a, um, adj. *immeasurable, boundless* (metior, mensus).

inmiscĕo, ēre, ui, mistum or mixtum, *intermingle.*

inmitto, ĕre, mīsi, missum, *send against, let loose.*

innoxius, a, um, adj. *harmless* (in, noxa).

innuptus, a, um, adj. *unmarried* (nubo).

inpello, ĕre, pŭli, pulsum, *drive on, urge.*

inplĕo, ēre, ēvi, ētum, *fill up.*

inplĭco, are, āvi or ŭi, ātum, or ĭtum, *entwine* (πλέκω).

inpōno, ĕre, pŏsŭi, pŏsĭtum, *place on.*

inprŏbus, a, um, adj. *excessive, bad* (in, probus); see note v. 356.

inprōvĭdus, a, um, adj. *unforeseeing* (in, pro, video).

inprōvīsus, a, um, adj. *unforeseen.*

inquam, v. defect., *say.*

inrĭtus, a, um, (in, ratus, fr. reor), adj. *vain, useless.*

inrŭo, ĕre, ŭi, no sup., *rush on* or *into.*

insānĭa, ae, f. *madness.*

insānus, a, um, adj. *not healthy, mad* (sanus, "sound").

inscĭus, a, um, adj. *ignorant* (scio).

insĕquor, i, secūtus sum, *follow after, pursue.*

inserto, āre, āvi, ātum, *put into* (in, "into"; sero, "join").

insĭdĕo, ēre, sēdi, sessum, *am seated in, take possession of, occupy* (sedeo).

insĭdĭae, ārum, f. *ambush, artifice, plot* (insideo).

insignĕ, is, n. *mark of distinction*; *badge* (signum).

insĭnŭo, āre, āvi, ātum, *twine, wind into.*

insŏno, āre, ŭi, ĭtum, *sound within, echo.*

insons, tis, adj. *guiltless* (in, sons, "guilty," really a participle; root AS or ES, Gk. εἰμί; Lat. (e) sum).

inspĭcĭo, ĕre, spexi, spectum, *look into.*

instar, n. indecl. (root STA), *image, likeness.*

instauro, āre, āvi, ātum, *make to stand*; *renew* (σταυρός, ἵστημι, root STA).

insterno, ĕre, strāvi, strātum, *lay upon*; *cover over.*

insto, āre, stĭti, stātum, *press on.*

instrŭo, ĕre, xi, ctum, *build up, equip.*

insŭla, ae, f. *island* (in, and root SAL in salio, consul, exul).

insulto, āre, āvi, ātum, *leap upon*; *use taunts* (in, salio).

insŭper, adv. *in addition.*

intĕger, gra, grum, adj. *untouched*; *undamaged*; *sound* (in, tango).

intĕmĕrātus, a, um, adj. *unviolated.*

intendo, ĕre, di, sum or tum, *stretch* or *direct towards*; **intentus** may be an adj. *eager.*

inter, prep. with acc. *among.*

interclūdo, ĕre, clūsi, clūsum, *hinder* (inter, claudo).

intĕrĕā, adv. *meanwhile.*

intĕrĭor, us, compar. adj. *inner* (intus).

intexo, ĕre, ui, textum, *inweave, interlace.*

intŏno, āre, ŭi, no sup. (in, intens., tono, "thunder"), *thunder*; intonat impersonally, *it thunders.*

intorquĕo, ēre, rsi, rtum (in, intensive, or "against"), *whirl* or *hurl against*; see note v. 50.

intrā, prep. with acc. *within.*

intŭs, adv. *from within, within.*

inultus, a, um, adj. *unavenged* (in, ulciscor).

inūtĭlis, e, adj. *useless.*

invādo, ĕre, si, sum, *go against, attack.*

invĕnio, īre, vēni, ventum, *come upon, find.*

inventor, ōris, m. *discoverer.*

invĭdĭa, ae, f. *envy* (in video).

invīsus, a, um, adj. *hateful* (invideo).

involvo, ĕre, vi, ūtum, *enroll, enwrap.*

ipse, a, um, pron. *self; him-, her-, itself.*

īra, ae, f. *anger.*

iste, a, ud, pron. dem. *that, that of yours.*

ĭtă, adv. *in this way, thus.*

ĭter, ĭtĭnĕris, n. *road, journey* (root I, "go").

ĭtĕrum, adv. *a second time.*

iŭba, ae, f. *crest.*

iŭbĕo, ēre, iussi, iussum, *bid, command.*

iŭgum, *mountain-ridge* (iungo; ζυγόν, "that which joins").

iunctura, ae, f. *joint.*

iungo, ĕre, nxi, nctum, *join* (ζεύγνυμι, root IUG or ζυγ).

iūs, ūris, n. *right; law; ordinance.*

iussum, i, n. *command* (iubeo).

iussus, ūs, m. *command.*

iustus, a, um, adj. *just* (ius).

iŭvĕnīlis, e (also **iuvenālis**), adj. *youthful.*

iŭvĕnis, is, m. and f. originally adj. *young*, then used as subst. *youth, young man.*

iŭventa, ae, f. *youth*, i.e., *the age of youth*, in abstract sense.

iŭventūs, ūtis, f. *youth; body of young men*, in collective sense; originally abstract.

iŭvo, āre, iūvi, iūtum, *assist*; **juvat**, impersonally, *it delights.*

iuxtā, adv. and prep. with acc. *next, close to* (iungo; root STA).

L.

lābes, is, f. *slipping, downfall* (lābor).

lăbo, āre, āvi, ātum, *totter* (akin to lābor).

lăbŏr, ōris, m. *labour; distress.*

lābor, i, lapsus sum, *glide; slip down.*

lăcrĭma, ae, f. *tear* (akin to δάκρυ; root DAK, bite").

lăcrĭmo, āre, āvi, ātum, *weep.*

lăcus, ūs, m. *lake.*

laedo, ĕre, si, sum, *hurt, injure.*

laetus, a, um, adj. *glad; joyous.*

laevus, a, um (λαιός), *left, on the left hand;* (1) *adverse, unpropitious*, of omens; (2) *foolish;* see note v. 54.

laeva, ae, f. (scil. manus), *left hand.*

lambo, ĕre, i, no sup. *lick.*

lāmentābĭlis, e, adj. *to be lamented.*

lapso, āre, no perf. or sup. *slip* (lābor).

lapsus, ūs, m. *gliding.*

largus, a, um, adj. *plentiful, abundant.*

lassus, a, um (prob. = laxus), adj. *faint, weary.*

lātē, adv. *far and wide.*

lătĕbra, ae, f. (rare in sing.) *lurking-place, retreat* (lateo).

lătĕo, ēre, ŭi, no sup. *lie hid* (λανθάνω, root λαθ).

lătus, ĕris, n. *side* (πλατύς).

lātus, a, um, adj. *broad* (old Lat. stlatus; root STAR, as in sterno).

laudo, āre, āvi, ātum, *praise* (Sans. CLU, "to hear"; Gk. κλύω).

laurus, ūs, f. *laurel.*

laus, dis, f. *praise, renown.*

laxo, āre, āvi, ātum, *loosen.*

lĕgo, ĕre, lēgi, lēctum, *pick, choose; gather up, pass over surface of, skim* (λέγω).

lēnis, e, adj. *gentle.*

lĕo, ōnis, m. *lion* (λέων).

lētum, i, n. *death* (akin to deleo, root LI, "dissolve").

lĕvis, e, adj. *light* (= legvis, cf. ἐλαχύς).

lĕvo, āre, āvi, ātum, *make light; ease; remove.*

lex, lēgis, f. *law* (root LIG, "bind").

lignum, i, n. *wood.*

ligo, āre, āvi, ātum, *bind.*

limbus, i, m. *border, belt, band, girdle.*

limen, ĭnis, n *threshold* (=lig-men ; "the thing which fastens").

limes, ĭtis, m. *boundary ; path.*

limōsus, a, um, adj. *muddy* (limus).

lingua, ae, f. *tongue* (original form dingua ; akin to tongue).

linquo, ĕre, liqui, no sup. *leave.*

lito, āre, āvi, ātum, *make a sacrifice* (with favourable results).

litus, ŏris, n. *shore* (akin to lino, "overspread").

lŏco, āre, āvi, ātum, *place.*

lŏcŭs, i, plur. loci and loca, m. *place, position.*

longaevus, a, um, adj. *of great age, aged* (longus, aevum).

longē, adv. *after.*

longus, a, um, adj. *long.*

lŏquor, i, lŏcūtus, sum, *speak ; speak of* (Sans. lap, Gk. λακ, "talk," cp. λάσκω).

lōrum, i, n. *thong.*

lūbrĭcus, a, um, adj. *slippery.*

luctus, ūs, m. *grief, lamentation* (lugeo).

lūgĕo, ēre, luxi, luctum, *bewail* (λυγρός).

lūmen, ĭnis, n. *light* (=lucmen ; same root as in lux, luceo).

lūna, ae, f. *moon* (=lucna).

lŭpus, i, m. wolf (λύκος).

lustro, āre, āvi, ātum, *go round ; traverse ; survey* (original meaning, "to purify," root LU).

lux, lūcis, f. *light.*

M.

māchĭna, ae, f. *machine, engine* (μηχανή).

macto, āre, āvi, ātum, *sacrifice* (Sans. root MAH, "adore").

maestus, a, um (maereo, akin to μῖσος and miser), adj. *sad.*

măgis, comp. adv. *more.*

magnus, a, um, adj. *great ;* comp. mājor ; sup. maximus.

mălĕ, adv. *badly.*

mălus, a, um, adj. *bad ;* comp. pējor ; sup. pessimus.

mănĕo, ēre, mansi, mansum, *remain.*

mănica, ae, f. *handcuff ; fetter* (manus).

mănifestus, a, um, adj. *palpable, clear* (manus, and fendo, "strike").

mănus, ūs, f. *hand ; handful, band.*

māter, tris, f. *mother* (akin to μήτηρ ; root MA, "to make").

mĕdius, a, um, adj. *middle ; in the middle* (μέσος).

mĕlior, us, adj. used as comp. of bonus, *better.*

mĕmini, isse, v. defect. a. *remember* (mens).

mĕmŏrābilis, e, adj. *deserving to be related, memorable.*

mĕmŏro, āre, āvi, ātum, *relate.*

mendax, ācis, adj. *lying* (mentior).

mens, tis, f. *mind* (cp. moneo).

mensa, ae, f. *table.*

mentior, iri, ītus sum, *lie ; falsely state* (akin to mens ; original meaning, "invent").

mercor, āri, ātus sum, *buy* (merx).

mĕrĕo, ēre, ŭi, ĭtum (also as dep. mereor, mĕrĭtus sum), *deserve, merit.*

mĕtus, ūs, m. *fear.*

mĕus, a, um, poss. adj. *my.*

mico, āre, ŭi, no sup., *move quickly to and fro ; flash, gleam.*

miles, ĭtis, m. *soldier, body of soldiers.*

millĕ, num. adj. indecl. *a thousand ;* as subst. n. with pl. milia, *thousands.*

mĭnister, tri (double comp. fr. minus, "less,"), m. *attendant; aider, abettor.*

mĭnor, āri, ātus sum, *overhang; threaten.*

mīrābĭlis, e, adj. *wonderful.*

mīror, āri, ātus sum, *wonder; wonder at.*

miscĕo, ēre, ŭi, mistum and mixtum, *mingle* (μίγνυμι).

mĭser, ĕra, ĕrum, adj. superl. miserrĭmus, *wretched.*

mĭsĕrābĭlis, e, adj. *pitiable, wretched.*

mĭsĕrĕor, ēri, ĭtus sum, with gen. *pity.*

mĭsĕresco, ĕre, no perf. or sup. *feel pity.*

mitto, ĕre, mīsi, missum, *send.*

mŏdŏ, adv. *only.*

moenĭa, ĭum, n. plur. *walls, a fortress* (munio).

mōles, is, f. *mass; bank; pile.*

mōlĭor, īri, ītus sum, *perform with toil, undertake* (moles).

mollis, e, adj. *soft.*

mŏnĕo, ēre, ŭi, ĭtum, *warn, advise* (mens).

mons, tis (root MIN, "to project"), m. *mountain.*

monstro, āre, āvi, ātum, *show.*

monstrum, i, n. *omen; prodigy, monster* (moneo).

montānus, a, um. adj. *belonging to a mountain.*

mŏra, ae, f. *delay.*

mŏrĭor, i, mortuus sum (root MAR; cp. βροτός = μ[ο]ροτος), *die.*

mŏror, āri, ātus sum, *delay; linger* (mora).

mors, tis, f. *death* (see morior).

morsus, ūs, m. *bite* (mordeo).

mortālis, e, adj. *mortal, human* (mors).

mŏvĕo, ēre, mōvi, mōtum, *move.*

mūcro, ōnis, m. *point, edge.*

mūgītus, ūs, m. *bellowing* (mugio).

multus, a, um, adj. *much, many a;* in plur. *many.*

mūrus, i, m. *wall* (=munrus; munio).

mūto, āre, āvi, ātum, *change; exchange.*

N.

nam, namquĕ, conj. *for.*

narro, āre, āvi, ātum, *tell, relate* (akin to gnarus; Sans. GNA, "know").

nascor, i, nātus sum, *am born* (=gnascor, γίγνομαι, root NA=GNA, another form of GEN).

nātus, i, m. *son;* **nata**, ae, f. *daughter;* **nati**, *children* (=gnatus).

nāvis, is, f. *ship* (ναῦς).

nē, adv. with imperative, *not, do not;* conj. with subj. *lest.* **neve (neu)**.. **neve (neu)**.., *neither..nor.*

nĕbŭla, ae, f. *mist* (nubes, νέφος).

nec, see neque.

nĕfandus, a, um (ne; fari, "speak"), adj. *unutterable; impious.*

nĕfas, n. indecl. *that which divine law forbids; guilt* (fas).

nĕgo, āre, āvi, ātum, *say no, deny.*

nĕpos, ōtis, m. *grandson, descendant.*

nĕquĕ, or **nec**, conj. *neither;* neque..neque, *neither..nor.*

nequīquam, adv. *in vain.*

nescĭo, īre, scīvi or scĭi, scītum, *not to know.* nescio quod, used as adj., = *I know not what, some mysterious.*

neu (contr. for **neve**). See **ne**.

nex, nĕcis (Sans. nac "disappear"; cp. νέκυς, νεκρός), f. *murder, death.*

nī = nĭsĭ, conj. *unless.*

nĭhil or nil, nĭhĭli, n. *nothing* (ne, hilum, *not a bit*).

nimbus, i, m. *rain-cloud.*

nĭtĭdus, a, um (niteo, akin to nix), adj. *shining, bright.*

nītor, i, nīsus or nixus sum (=gnitor, fr. root GNIC), *strive; climb* (with effort).

nōdus, i, m. *knot.*

nōmen, ĭnis, n. *name* (nosco).

nōn, adv. *not* (=ne-unum; cf. νη-, ne-, noenum, E. not, Ger. nein).

noster, tra, trum, adj. *our*, as subst. *one of our side.*

nōtus, a, um, adj. *well-known.*

nox, noctis, f. *night* (νύξ).

nūbes, is, f. *cloud* (νέφος).

nūdus, a, um (=nugdus, root NAG, "make bare"), adj. *naked.*

nullus, a, um (ne-ullus), adj. *not any, no.*

nūmen, ĭnis (for nu-imen, root NU, "nod"; cp. νεύω, re-nuo), n. *nod; divine will; deity.*

nŭmĕrus, i, m. *number.*

nunc, adv. *now* (νῦν).

nunquam, adv. *never* (ne, unquam).

nusquam, adv. *nowhere* (ne, usquam).

nūto, āre, āvi, ātum (root NU), *nod, sway to and fro.*

O.

O, interj. *O!*

ob (old form obs), prep. with acc. *on account of* (akin to Sans. api; Gk. ἐπὶ).

obdūco, ĕre, xi, ctum, *draw over.*

obiecto, āre, āvi, ātum, *fling to, expose* (freq. fr. obicio).

obĭcio, ĕre, iēci, iectum, *fling to* (ob, iacio).

oblīviscor, i, lītus sum (liveo=pliveo, "to be a dark blue"; cp. πελίος πελλός), v. dep. a. *forget.*

obrŭo, ĕre, ŭi, ŭtum, *overwhelm.*

obscūrus, a, um (Sans. sku, "cover"; cp. σκευή, scutum, cutis, Eng. sky), *dark.*

observo, āre, āvi, ātum, *watch, observe.*

obsĭdĕo, ēre, sēdi, sessum, *sit down against, besiege* (ob, sedeo).

obstŭpesco, ĕre, stŭpui, no sup. *become amazed, confounded.*

obtĕgo, ĕre, xi, ctum, *cover over, hide.*

obtrunco, āre, āvi, ātum, *cut to pieces.*

occāsus, us, m. *fall, destruction* (ob, cădo).

occĭdo, ĕre, cĭdi, cāsum, *fall down, perish* (ob, cădo).

occulto, āre, āvi, ātum, *conceal* (ob, celo).

occumbo, ĕre, cŭbŭi, cŭbĭtum, *fall down;* with dat. *yield to.*

ōcĕănus, i, m. *ocean* (ὠκεανός).

ŏcŭlus, i (Sans. akshi, root, ītsh, videre), m. *eye.*

ōdi, isse (Sans. root BADH, "strike," "thrust"; Gk. ὠθέω), v. defective, *hate.*

ŏdĭum, ii, n. *hate.*

offĕro, ferre, obtŭli, oblātum, *put before, present.*

ōmen, ĭnis (perh. originally os-men, root AUD, "hear"), n. *omen, sign.*

omnĭpŏtens, tis, adj. *almighty.*

omnis, e, adj. *all.*

ŏnus, ĕris, n. *burden.*

ŏpācus, a, um, adj. *shady.*

ŏpimus, a, um, adj. *rich* (opes).

oppōno, ĕre, pŏsui, pŏsĭtum, *place opposite.*

(**ops**) **ŏpis**, f. *aid, power;* in plur. opes, opum, *wealth, resources.*

opto, āre, āvi, ātum (root OP, "look"), *desire.*

ŏpus, ĕris (Sans. apas), n. *work.*

ōra, ae, f. *shore, coast.*

ōrācŭlum, i, n. *oracle* (oro).

orbis, is, m. *round, circuit; coil.*

ordĭor, īri, orsus sum (akin to ὄρνυμι; cp. orior), *begin.*

ordo, ĭnis (root OR; Sans. ar-, "go"; "strive upward"; cp. orior), m. *order, row.*

ŏrĭor, īri, ortus sum, *arise* (ὄρνυμι).

ornus, i, f. *mountain ash.*

ōro, āre, āvi, ātum (os, "mouth"), *pray, entreat.*

ōs, ōris, n. *mouth; face* (Sans. âsya, "face").

ŏs, ossis, n. *bone* (ὀστέον).

oscŭlum, i, n. *little mouth, kiss.*

ostendo, ĕre, di, sum and tum, *show* (obs, tendo).

P.

palma, ae, f. *palm* (of the hand), (παλάμη).

pălūs, ūdis (akin to πηλός, "mud"; pool), f. *marsh.*

pando, ĕre, di, pansum and passum (root PAT, in pateo, πετάννυμι), *spread open, unfold; passis crinibus, with dishevelled hair.*

pār, păris, adj. *equal.*

parco, ĕre, pĕperci, parcĭtum or parsum (=sparco, akin to σπαρνός, spare, paucus, parvus), with dat. *spare; cease.*

părens, tis (pario, "bring forth"), m. and f. *parent.*

pārĕo, ēre, ŭi, ĭtum, with dat. *obey.*

păries, ĕtis, m. *wall* (of house).

părio, ĕre, pĕpĕri, partum, *produce; procure, gain.*

părĭtĕr, adv. *equally* (par).

parma, ae, f. *small round shield* (πάρμη).

păro, āre, āvi, ātum, *make ready.*

pars, tis, f. *part;* often = *some.*

parvus, a, um (see parco), adj. *small;* comp. minor, super. minimus.

pasco, ĕre, pāvi, pastum (root PA, cp. pater), *feed* (animals); in passive, *feed, feed on* (used of the animal itself).

passim (passus, pando, "spread out"), adv. *everywhere.*

passus, ūs, m. *pace* (pando).

pastŏr, ōris, m. *shepherd* (pasco).

pătĕfăcio, ĕre, fēci, factum, *make open, open.*

pătĕo, ēre, ŭi, no sup. (root PAT, also in pando), *am open.*

păter, tris, m. *father* (root PA, "feed," cp. πατήρ).

pătesco, ĕre, ŭi, no sup. *begin to be open* or *obvious.*

pătior, păti, passus sum, *suffer* (πάσχω).

pătria, ae, f. *fatherland.*

pătrius, a, um, adj. *belonging to one's father.*

paulātim (paucus), adv. *little by little.*

pauper, ĕris (akin to paucus, parvus, παῦρος), adj. *poor.*

păvidus, a, um, adj. *terrified.*

păvito, āre, āvi, ātum, *am in great fear.*

păvŏr, ōris, m. *fear, panic.*

pectus, ŏris, n. *breast; mind, feelings.*

pĕlăgus, i, n. *sea* (πέλαγος).

pellax, ācis (pellicio, "entice," fr. lacio, akin to ἕλκω), adj. *deceitful, cajoling.*

pellis, is (Gk. πέλας; akin to πλατύς, palam), f. *skin, hide.*

pello, ĕre, pĕpŭli, pulsum, *drive away.*

pendĕo, ēre, pĕpendi, no sup. (probably root, σφαδ in σφενδόνη, "sling"; cp. funda), *hang.*

pĕnĕtrāle, is (penetro; conn. with penates, root PA, in pasco), n. *inmost place, shrine.*

pĕnitus (root PA), adv. *from within; utterly.*

pĕr, prep. with acc. *through.*

pĕrĕo, īre, īvi, or ĭi, ĭtum, *perish.*

pĕrerro, āre, āvi, ātum, *wander over.*

perfundo, ĕre, fūdi, fūsum, *soak, steep* (fundo).

pĕrīcŭlum, or **periclum,** i (root PAR, "conduct," cp. πόρος), n. *danger.*

periūrus, a, um, adj. *forsworn* (per, ius).

perrumpo, ĕre, rūpi, ruptum, *break through.*

persolvo, ĕre, vi, sŏlūtum, *pay to the full* (solvo, "loosen").

persto, āre, stĕti, stătum, *persist, continue.*

pervĕnīo, īre, vēni, ventum, *come to, reach.*

pervīus, a, um, adj. *affording a way through.*

pēs, pĕdis, m. *foot* (root PAD, "go"; cp. πούς).

pĕto, ĕre, īvi or ii, ītum, *seek.*

phălanx, ngis, f. *phalanx:* dense mass of troops (φάλαγξ).

pĭĕtās, ātis, f. *dutiful affection, regard* (pius).

pīnĕus, a, um, adj. *of pine* (pinus).

pīo, āre, āvi, ātum, *expiate.*

plăcĕo, ēre, ŭi, ĭtum, with dat., *please;* **placet**, impers., *it is pleasing to.*

plāco, āre, āvi, ātum, *appease.*

plangor, ōris, m. *beating of the breast, mourning* (πλήσσω).

plūrĭmus, a, um, superl. adj. *very much, great;* in pl. *very many.*

poena, ae, f. (root PU; cp. ποινή, purus, punio), *punishment.*

pŏlus, i, m. *the pole, heaven* (πόλος).

pōnĕ (=posne; cp. post), adv. *behind.*

pōno, ĕre, pŏsŭi, pŏsĭtum (=posno, old prep. port=προτι, προς, and sino), *put, place; put aside.*

pontus, i, m. *sea* (πόντος).

pŏpŭlus, i, m. (root PLE in pleo, plenus), *people, nation.*

porta, ae, f. *gate.*

portĭcus, ūs (porta), f. *arcade, colonnade.*

porto, āre, āvi, ātum (root POR, akin to FER), *carry.*

posco, ĕre, pŏposci, no sup., *demand.*

possum, posse, pŏtŭi, no sup., *am able* (potis sum).

post, prep. with acc. *after;* adv. *afterwards.*

postis, is, m. *post.*

pŏtens, ntis, adj. *powerful.*

praeceps, ĭtis, adj. *headforemost;* as subst. *precipice* (prae, caput).

praeceptum, i, n. *precept, instruction* (praecipio).

praecĭpĭto, āre, āvi, ātum, *fall* or *throw headlong* (praeceps).

praecĭpŭē, adv. *especially.*

praecordĭa, iōrum, n. *heart, breast* (prae, cor; properly "the midriff," "diaphragm").

praeda, ae, f. *booty.*

praemĕtŭo, ĕre, no perf. or sup., *fear beforehand.*

praemĭum, ĭi, n. *reward.*

prĕces, defective noun f. (nom. and gen. sing. not found, prĕcem and prĕci rare, prĕce and pl. common), *prayer.*

prĕhendo (or **prendo**), ĕre, di, sum (prae, hendo, akin to χανδάνω), *seize, lay hold of.*

prĕmo, ĕre, pressi, pressum, *press; strike down.*

prenso, āre, āvi, ātum (=praehenso freq. of praehendo), *grasp strongly.*

prīmum, adv. *first, firstly.*

prīmus, a, um (obsol. prep. pri; cp. prior, primus, akin to pro), superl. adj. *first.*

princĭpĭum, ii, n. *beginning;* **principio**, used as adv. *firstly* (primus, capio).

prĭus, adv. *sooner.*

prō, adv. *for, in the place of* (πρό).

prōcēdo, ĕre, cessi, cessum, *advance* (cedo, "go").

prŏcŭl, adv. *at a distance.*

prōcumbo, ĕre, cŭbŭi, cŭbĭtum, *sink forwards, down.*

prōdĭtĭo, ōnis, f. *a bringing forward*; *betrayal* (prōdo).

prōdo, ĕre, dĭdi, dĭtum, *put forward*, *betray* (pro, do, "give").

prōdūco, ĕre, xi, ctum, *lead forward*, *prolong*.

proelĭum, ĭi, n. *battle*.

prōlābor, i, lapsus sum, *glide forwards*, *sink down*.

prōmissum, i, n. *promise*.

prōmitto, ĕre, mīsi, missum, *hold out*, *promise*.

prōmo, ĕre, mpsi, mptum (pro, emo), *bring forth* or *out*.

prŏpinquo, āre, āvi, ātum, with dat. *approach* (prope).

prŏpinquus, a, um, adj. *near*; *akin*.

prŏpĭor, us, comp. adj. *nearer*; própĭus, comp. adv. *nearer* (prope).

prōsĕquor, i, sĕcūtus sum, *accompany*, *escort*; *go forwards*, *continue* (speaking).

prōspĭcĭo, ĕre, spexi, spectum, *look forward* (specio).

prōtĕgo, ĕre, texi, tectum, *put in front as a cover*; *protect*.

prōtĭnus, adv. *forthwith* (tenus, root TEN, "hold," in teneo).

prōtrăho, ĕre, xi, ctum, *drag forth*.

prōvĕho, ĕre, vexi, vectum, *carry forward*.

proxĭmus, a, um, superl. adj. *nearest* (prope).

pūbes, is, f. *youth*, *body of youths*.

pŭella, ae, f. *girl*, *maiden*.

pŭer, ĕri, m. *boy*, *youth*.

pugna, ae, f. *fight* (πύξ).

pulcher, chra, chrum, adj. *fair*.

pulvis, ĕris, m. *dust*.

puppis, is, f. *stern*, *poop*.

pūrus, a, um, adj. *pure*, *bright* (root PU, "cleanse," also in poena, puto, punio).

pŭto, āre, avi, ātum (root PU, "cleanse"), *think*.

Q.

quā, adv. *by what way*; *where*.

quaero, ĕre, quaesīvi, quaesītum, *seek*, *search*, *enquire about*.

quālis, e, adj. *of what sort*.

quamquam, conj. *although*.

quandō, adv. *when*; conj. *because*, *since*.

quantus, a, um, adj. *how great*; *as great as*.

quăter, num, adv. *four times*.

quătio, ĕre (root CYU, "move"), no perf. quassum, *shake*.

quĭă, conj. *because*.

quĭcunque, quaecunque, quodcunque, pron. *whoever*.

quĭd, interr. adv. *why?*

quĭdem, adv. *indeed*.

quĭēs, ētis (akin to jaceo, κεῖμαι, "lie"), f. *rest*, *repose*.

quin, conj. *but*, *that*; to corroborate, *nay*, *more*.

quini, ae, a, distrib. num. adj. *five each*.

quinquāginta, num. adj. *fifty*.

quis, quae, quid (Sans. kis, Gk. τίς), interrog. pron. *who? what?*

quis, quid, after si, nisi, ne; indef. pron. *any one*.

quisquam, quaequam, quicquam, pron. indef. *any one*.

quisque, quaeque, quodque (or as subst. quidque), indef. pron. *each*.

quisquis, quicquid, indef. pron. *whoever*, *whatever*.

quō, adv. *whither*.

quŏd, used as conj., *as to the fact that*; in exc[illegible] *wherefore*.

quōna[illegible], adv. *whither pray?*

quonda[illegible] adv. *once*, *formerly*; *at times*.

quŏque, conj. *also.*

quŏt, num. adj. indecl. *how many.*

R.

răbĭes, no gen. or dat. rabiem, rabie, *rage* (rabio).

răpĭdus, a, um, adj. *hurrying, rapid* (rapio).

răpio, ĕre, ŭi, raptum (root ἁρπ; cp. ἅρπη, "bird of prey," ἁρπαζω, "seize"), *seize, snatch.*

rapto, āre, āvi, ātum, *snatch violently, drag* (rapio).

raptor, ōris, m. *plunderer.*

rătĭo, ōnis, f. *reason, cause* (reor, ratus).

raucus, a, um (RU, "make loud noise"), *hoarse.*

rĕcēdo, ĕre, cessi, cessum, *withdraw; retire.*

rĕcens, tis, adj. *fresh.*

rĕcĭpio, ĕre, cēpi, ceptum, *take back, recover* (capio).

rĕcondo, ĕre, dĭdi, dĭtum, *hide (far back).*

rĕcūso, āre, āvi, ātum, *refuse* (re, causo).

rĕcŭtio, ĕre, cussi, cussum, *strike backwards* or *back* (quatio).

reddo, ĕre, reddĭdi, reddĭtum, *give back, restore.*

rĕdĕo, īre, īvi, or ĭi, ĭtum, *return* (re-d-eo).

rĕdĭtus, ūs, m. *return* (redeo).

rĕdūco, ĕre, duxi, ductum, *lead back.*

rĕfĕro, ferre, rettŭli, rĕlātum, *carry* or *take back; relate.*

rĕflecto, ĕre, flexi, flexum, *bend back.*

rĕfŭgio, ĕre, fūgi, fŭgĭtum, *flee back, shrink.*

rĕfulgĕo, ēre, fulsi, no sup., *shine out.*

rēgīna, ae, f. *queen* (rex).

rĕgĭo, ōnis, f. *district* (rego).

rēgĭus, a, um, adj. *royal* (rex).

regnātor, ōris, m. *ruler* (rego).

regnum, i, n. *kingdom* (rego).

rēlĭgĭo, ōnis (LIG, "bind," hence same as obligatio), f. *religion, piety; object of religious awe.*

rēlĭgĭōsus, a, um, adj. *holy, venerable.*

rĕlinquo, ĕre, līqui, lictum, *leave.*

rĕlūceo, ēre, luxi, no sup., *flash, gleam back.*

rĕmĕo, āre, āvi, ātum, *return* (re, meo, "go").

rĕmētĭor, īri, mensus sum (metior, Sans. MA, "measure"; cp. μετρον, modus), *measure back; retrace.*

rĕmitto, ĕre, mīsi, missum, *send back.*

rĕnŏvo, āre, āvi, ātum, *renew* (novus).

rĕor, no inf. rătus sum, *think.*

rĕpello, ĕre, reppŭli, rĕpulsum, *drive back.*

rĕpendo, ĕre, di, sum, *weigh* or *pay back.*

rĕpentĕ, adv. *suddenly.*

rĕpĕto, ĕre, īvi or ĭi, ītum, *re-seek, seek anew.*

rĕplĕo, ēre, plēvi, plētum, *fill.*

rĕporto, āre, āvi, ātum, *carry back.*

rĕposco, ĕre, no perf. or sup., *claim in return.*

rĕprĭmo, ĕre, pressi, pressum, *keep back* (premo).

rĕquĭesco, ĕre, ēvi, ētum, *rest.*

rĕquīro, ĕre, quīsīvi, quīsītum, (quaero) *seek to know, ask.*

rēs, rĕi (perh. root RA, in reor, "the thing thought of"), f. *thing; affair.*

rĕsīdĕo, ēre, sēdi, no sup., *sit down, stay behind.*

rĕsisto, ĕre, restĭti, no sup., *resist* (root STA).

rĕsolvo, ĕre, vi, sŏlūtum, *unloose.*

respĭcĭo, ĕre, spexi, spectum, *look back for* or *at* (specio).

responsum, i, n. *reply* (spondeo, Gk. σπένδω).

restinguo, ĕre, nxi, nctum, *put out.*

resto, are, stiti, no sup., *remain, am left.*

rĕtro (re and pronominal suffix -ter, as in citro, ultro, etc.), adv. *backwards.*

rĕvertor, i, versus sum, *return.*

rĕvincĭo, īre, nxi, nctum, *bind back.*

rĕvīso, ĕre, si, sum, *revisit* (video).

rĕvolvo, ĕre, vi, vŏlūtum, *roll back.*

rex, rēgis (rego, Sans. arg, "to obtain"; cp. ὀρέγω, Germ. reich and recht), m. *king.*

rōbŭr, ŏris, n. *oak-wood, oak; strength* (ῥώννυμι, cp. ῥώμη, "strength").

rŏgo, āre, āvi, ātum (prob. akin to rego, ὀρέγω), *ask.*

rŏsĕus, a, um, adj. *rosy* (rosa).

rŏta, ae, f. *wheel.*

rŭīna, ae, f. *downfall, ruin* (ruo).

rumpo, ĕre, rūpi, ruptum, *break; cause to break forth* (root RUP).

rŭo, ĕre, ŭi, ūtum, *fall; rush.*

rursus, adv. *back again, afresh* (reversus).

S.

săcer, cra, crum, adj. *holy*; **săcrum**, i, n. as subst. *sacred rite; sacred object* (root SA; Gk. σαός, σῶος, "safe"; Lat. sanus; Gk. ἅγιος).

săcerdos, ōtis, m. *priest.*

săcro, āre, āvi, ātum, *make holy, hallow.*

saepĕ, adv. *often.*

saevĭo, īre, ĭi, ītum, *am fierce, wrathful* (saevus).

saevus, a, um, adj. *fierce, cruel.*

salsus, a, um, adj. *salt* (sal, ἅλς).

saltus, ūs, m. *leap* (salio).

sălum, i, n. *brine; sea* (sal).

sălūs, ūtis (root SAR, "guard," whence servo, servus, ὅλος), *safety.*

sanctus, a, um (sancio, "ordain," "fix"; root SAK, "accompany," "honor"; cp. sequor), adj. *holy, reverend.*

sanguĭnĕus, a, um, adj. *bloody, blood-red.*

sanguis, ĭnis, m. *blood.*

sănĭes, ĭēi, f. *gore* (weakened form of sanguis).

sat=**satis** (ἄδην).

săta, ōrum, n. plur. *sown things, crops* (sĕro, root SA).

sătĭ-o, -āre, -āvi, -ātum, *satisfy* (satis).

sătis, indecl. adj. and adv. *enough.*

saucĭus, a, um, adj. *wounded.*

saxum, i (root SAK, "cut"), n. *rock, stone.*

scălae, arum, f. *ladder* (scando).

scando, ĕre, di, sum, *climb, mount.*

scĕlĕrātus, a, um, adj. *guilty.*

scĕlus, ĕris (root SKHAL, "fall"; akin to KHAL, "deceive"), n. *guilt.*

scĭlĭcet, adv. *one may know, doubtless* (scire, licet).

scindo, ĕre, scĭdi, scissum, *cleave, tear* (σχίζω, Ger. scheiden).

scītor, āri, ātus sum (scio), *seek to know; enquire of.*

sĕco, āre, ŭi, sectum (SAK, "cut"; cp. securis, sexus, saxum, sica, σχίζω), *cut.*

sĕcrētus, a, um, adj. *separate, remote, hidden* (se, "apart"; cerno, "divide").

sĕcundus, a, um, adj. *favourable* (sequor).

sĕcūris, is, f. *axe* (seco).

sĕcŭs, adv. *otherwise* (root SEC, in sequor).

sĕd, conj. *but.*

sĕdeo, ēre, sēdi, sessum, *sit* (ἕζομαι).

sēdes, is, f. *seat.*

sĕgĕs, ĕtis (probably root SAG, "to fill" or "feed"), f. *cornfield; crop.*

segnĭtĭes, em, ē (other cases wanting), f. *slowness* (segnis, sequor).

semper, adv. *always*.

sĕnex, sĕnis, adj. *old*, comp. sĕnior.

sententĭa, ae, f. *opinion, judgment*.

sentĭo, īre, sensi, sensum, *perceive*.

sentis, is, m. *thorn*.

sĕpĕlĭo, īre, īvi or ĭi, sepultum, *bury*.

septem, num, adj. *seven* (ἑπτά).

sĕpulcrum (less correctly **sepulchrum**), i, n. *tomb* (sepelio).

sĕquor, i, sĕcūtus sum, *follow*.

sĕrēnus, a, um, adj. *clear, bright*.

sĕro, ĕre, sēvi, sătum (=seso, root SA, Gk. σάω, σήθω, "to sift"), *sow*.

serpens, tis, m. and f. *serpent* (serpo).

serpo, ĕre, psi, ptum, *creep* (ἕρπω).

sērus, a, um (Sans. sarat, "thread"), adj. *late*.

servĭo, īre, īvi or ĭi, ītum, with dat. *am a servant, serve*.

servo, āre, āvi, ātum (root SAR, "guard"), *keep, preserve*; *keep close to*; **servans**, ntis, as adj. with gen. *observant of*.

seu, see **si**.

si, conj. *if*; **sive (seu)**..**sive (seu)** *whether*..*or*.

sībĭlus, a, um, adj. *hissing*.

sīc, adv. *in this way, so*.

siccus, a, um (Sans. çush, "dry up"); Gk. αὔω), adj. *dry*.

sīdus, ĕris, n. *star, constellation*.

signo, āre, āvi, ātum, *mark, distinguish*.

signum, i, n. *sign*.

silentĭum, ĭi, n. *silence* (sileo).

sĭleo, ēre, ŭi, no sup., *am silent*.

silva, ae, f. *wood* (ὕλη).

sĭmĭlis, e (Sans. sama, "together"; Gk. ἅμα, ὁμοῖος), adj. *like*; sup. simillimus.

sĭmŭl (Sans. sama, "together"), adv. *at the same time*.

sĭmŭlăcrum, i, n. *image, phantom* (similis).

sĭmŭlo, āre, āvi, ātum, *imitate* (similis).

sīn, conj. *but if*.

sĭnĕ, prep. with abl. *without*.

sĭnistra, ae, f. *left hand*.

sĭno, ĕre, sīvi, sĭtum, *let be*; *permit, allow*.

sĭnŭo, āre, āvi, ātum, *make to bend or curve* (sinus).

sĭnus, ūs, f. *bay, gulf*.

sisto, ĕre, stĭti, stătum, *place* (ἵστημι, root STA).

sŏcĕr, ĕri, m. *father-in-law* (ἑκυρός).

sŏcĭus, i (root SEC in sequor), *companion*: as adj. **sŏcĭus**, a, um, *confederate, united*.

sōl, sōlis, m. *the sun* (Sans. svar, "shine"; cp. ἥλιος, σέλας).

sŏlĕo, ēre, sŏlitus sum, *am accustomed* (akin to suesco; Sans. svadhâ, "will," "might," "custom").

sŏlĭdus, a, um (sollus, root SAR; ὅλος, "whole"), adj. *solid, whole*.

sollemnis, e, adj. *yearly*; *religious, solemn* (sollus, *i.e.*, totus, annus).

sŏlum, i (root SAR, "to guard"; cp. solidus), n. *ground*.

solvo, ĕre, vi, sŏlūtum, *unloose* (=seluo, λύω).

sōlus, a, um (akin to sollus, "whole"; root SAR, "guard," "keep entire"), cp. salvus, adj. *alone*.

somnus, i, m. *sleep* (=sopnus, ὕπνος).

sŏnĭtus, ūs, m. *sound*.

sŏno, āre, ŭi, ĭtum (Sans. svan, "to sound"; Eng. swan), *sound*.

sŏnus, ūs, m. *sound*.

sŏpor, ōris, m. *sleep* (ὕπνος).

sors, tis, f. *lot*; *fate*.

sortĭor, īri, ītus sum, *draw lots*; *choose (by lots)*.

spargo, ĕre, si, sum, *scatter, spread abroad* (σπείρω).

spĕcĭes, ēi, f. *appearance* (specio).

spēro, āre, āvi, ātum (spes), *hope, hope for.*

spes, ĕi (prob. root SPA, "draw out"; σπάω), f. *hope*; *expectation.*

spīra, ae, f. *coil* (σπεῖρα).

spissus, a, um, adj. *thick.*

spŏlĭum, ĭi, *spoil* (σκύλλω "strip").

sponsa, ae, f. *betrothed*; *bride* (spondeo).

spūmĕus, a, um, adj. *foaming.*

spūmo, āre, āvi, ātum (spuma, "foam"; spuo, "spit"), *foam.*

squālĕo, ēre, ui, no sup. (Sans. kâlas, "black"; cp. κελαινός), *am rough.*

squāmĕus, a, um (squama), adj. *scaly.*

stăbŭlum, i, n. *stall, stable* (sto, root STA).

stătĭo, ōnis, f. *halting-place*; *anchorage* (root STA).

stătŭo, ĕre, ŭi, ūtum, *set up* (root STA).

stella, ae, f. *star* (=ster-ula; cp. ἀστήρ).

sterno, ĕre, strāvi, strātum, *stretch out, lay low* (στορέννυμι).

sto, āre, stĕti, stătum, *stand, stand firm* (root STA; cp. ἵστημι=σιστᾰμι, Eng. stand).

strīdo, ĕre (also **strīdeo**, ēre), di, no sup. *creak, grate* (τρίζω).

stringo, ĕre, nxi, strictum (root STRIG, "squeeze," "draw tight"; cp. stretch, straight), of a sword, *unsheath.*

struo, ĕre, xi, ctum, *build*; *devise.*

stŭdĭum, ii, n. *zeal* (σπουδή).

stŭpeo, ēre, ŭi, no sup. (akin to stipes, "block," "stump,") *am amazed*; *am amazed at.*

stuppĕus, a, um (stuppa, "coarse part of flax"), adj. *of tow.*

suādĕo, ēre, suasi, suasum (Sans. svad, "to taste," Gk. ἀδ, ἀνδάνω, "please"; cp. suavis, "sweet"), *advise.*

sŭb, prep. with acc. *to, beneath*; *towards*; with abl. *under* (ὑπό).

sŭbĕo, īre, īvi *or* ĭi, ĭtum, *go under, come up, approach, enter.*

sŭbĭtō, adv. *suddenly* (subeo).

sŭbĭtus, a, um, adj. *sudden.*

subicio, ĕre, ieci, iectum, *place under* (iacio).

sublābor, i, lapsus sum, *slip down, glide away.*

subsisto, ĕre, stiti, stitum, *stand still.*

succēdo, ere, cessi, cessum, with dat. *go below* or *towards* (sub cedo).

successus, ūs, m. *success.*

succurro, ĕre, curri, cursum, *run up to, aid*; *occur* (to the mind).

sūdo, āre, āvi, ātum (Sans. root SVID; cp. ἱδρός; prob. akin to ὕδωρ), *sweat.*

sūdor, ōris, m. *sweat* (sudo).

suffĕro, ferre, sustŭli, sublātum, n. *bear up*; *bear up against, withstand.*

suffĭcio, ĕre, fēci, fectum, *supply*; *suffuse* (sub, facio).

sulcus, i, m. *furrow* (ὀλκός, ἕλκω).

sulfur, ŭris, n. *brimstone, sulphur.*

summus, a, um, superl. adj. *highest,* see superus.

sūmo, ĕre, sumpsi, sumptum, *take.*

sŭper, prep. with abl. *over*; *on the top of*; *concerning*; as adv. *in addition.*

sŭperbus, a, um, adj. *haughty.*

sŭpĕro, āre, āvi, ātum, *rise above*; *survive*; *am superior*; *pass over, climb.*

sŭpersum, esse, fŭi, *remain over.*

sŭpĕrus, a, um (super, ὑπέρ) adj. *that is above*; superl. sūprēmus, *last*, and summus, *highest part of*; **sŭpĕri**, orum, *those above*; *the gods.*

supplex, ĭcis, adj. *bending the knee, suppliant* (sub, plico).

surgo, ĕre, surrexi, surrectum (sub, rego), *rise.*

suscĭto, āre, āvi, ātum, *stir up* (sub, cito).

suspectus, a, um, adj. *suspected* (sub, specio).

suspensus, a, um, adj. *hung up*; *doubtful* (suspendo).

sŭus, a, um (Sans. sva "own"; cp. σέϜο, σφε) possess. adj. *his—, her—, its—, their own.*

T.

tăbŭlātum, i (tabula, "board," "plank"; root TA or TAB), n. *floor* or *storey.*

tăcĕo, ēre, ŭi, ĭtum, *am silent.*

tăcĭtus, a, um, adj. *silent.*

tactus, ūs (=tag-tus, root TAG, in, tango), m. *touching, touch.*

tālis, e (containing demonst. element T in iste, Eng. it, that), adj. *of such kind, such.*

tam, adv. *so.*

tămĕn, adv. *notwithstanding.*

tandem, adv. *at length.*

tantus, a, um (see talis), adj. *so great*; **tantum**, as adv. *only.*

tardus, a, um, adj. *slow.*

taurus, i, m. *bull* (ταῦρος).

tectum, i, n. *roof*; *house* (tego).

tĕgo, ĕre, xi, ctum, *cover, hide* (Sans. sthag, "to hide"; στεγω).

tellus, ūris, f. *the earth*; *country.*

tēlum, i (for tex-lum; root TEK of τίκτω, "to beget"; τυκ or τυχ- in τυγχάνω, "hit," "chance upon"; cp. τόξον, texo), n. *weapon.*

tempĕro, āre, āvi, ātum (tempus), *check*; *refrain.*

tempestas, tātis (tempus), f. *storm.*

templum, i, n. *temple* (*piece cut off*, τέμνω).

tempto, āre, āvi, ātum, *try, attempt, probe, explore.*

tempus, ŏris, n. *time*; in plur. *the temples* of the head (τέμνω, "cut").

tendo, ĕre, tĕtendi, tensum, *stretch*; *direct one's course*; *pitch a tent* (τείνω).

tĕnĕbrae, ārum, f. plur. *darkness.*

tĕnĕo, ēre, ui, tentum (root TEN or TAN, "stretch," in τείνω and tendo), *hold, hold fast, restrain.*

tĕnĕr, ĕra, ĕrum, adj. *tender.*

tĕnŭis, e, adj. *thin* (*stretched out*), (τείνω).

tĕnŭs, prep. with abl. put after its case, *as far as* (tendo).

tĕr, num, adv. *thrice.*

tĕrĕbro, āre, āvi, ātum (terebra; tero, "rub"), *bore.*

tergum, i, n. *back.*

terra, ae, f. *earth, dry land* (torreo, τερσομαι).

terrĕo, ēre, ŭi, ĭtum, *terrify.*

testor, āri, ātus sum, *call to witness* (testis).

testūdo, ĭnis, f. *tortoise*; "*testudo*" (see note v. 441).

texo, ĕre, ŭi, xtum (root TEK, "beget," "make"; cp. τίκτω), *weave.*

thălămus, i, m. *marriage chamber* (θάλαμος).

tĭmĕo, ēre, ŭi, no sup. *fear.*

tollo, ĕre, sustŭli, sublātum (root TUL; Gk. ταλ in τάλαντον, τλῆναι; cp. tuli), *raise, carry, carry away.*

torrens, ntis, m. *torrent* (torreo, "boil").

tŏrus, i (fr. storus; root STOR, STER, STRA in sterno, στορέννυμι, "spread"), m. *couch.*

tŏt, num. adj. indecl. *so many.*

tŏtĭens, adv. *so many times.*

tōtus, a, um (perh. akin to tutus, "safe," "guarded"; cp. sollus, "whole," fr. root SAR, "guard"), adj. *whole.*

trabs, trăbis, f. *beam.*

trăho, ĕre, traxi, tractum (Sans. trakh, "move"; cp. τρέχω), *drag, draw along.*

trāĭcio, ĕre, iēci, iectum (trans, iacio), *throw through, pierce.*

tranquillus, a, um, adj. *calm.*

transfĕro, rre, tŭli, lātum, *carry across.*

trĕmĕfăcio, ĕre, fēci, factum, *make to tremble.*

trĕmendus, a, um, adj. *terrible.*

trĕmo, ĕre, ŭi, no sup. *tremble, quiver* (τρέω).

trĕmor, ōris, m. *trembling.*

trĕpĭdo, āre, āvi, ātum, *tremble much; hasten.*

trĕpĭdus, a, um, adj. *alarmed.*

trĭdens, tis, m. *trident* (tres, dens, "tooth").

tristis, e, adj. *sad; stern.*

trĭsulcus, a, um (tres, sulcus), adj. *with three furrows, three-forked.*

trĭumphus, i, m. *triumph* (θρίαμβος, a hymn in honor of Bacchus).

trŭcīdo, āre, āvi, ātum (truncus, caedo), *butcher.*

truncus, i, m. *trunk, body without limbs.*

tŭba, ae, f. *trumpet.*

tŭĕor, ēri, ĭtus sum, *see, watch; defend.*

tum, adv. *at that time; then.*

tŭmĕo, ēre, ŭi, no sup., *swell.*

tŭmĭdus, a, um, adj. *swelling.*

tŭmultus, ūs, m. *uprising, tumult* (tumeo).

tŭmŭlus, i, m. *mound, tomb* (tumeo).

turba, ae, f. *crowd.*

turbo, āre, āvi, ātum, *throw into confusion, disturb.*

turbo, ĭnis, m. *whirlwind.*

turpis, e (root TARP, "be ashamed"), adj. *foul.*

turris, is, f. *tower* (τύρσις).

tūtor, āri, ātus sum, *make safe, protect* (tutus).

tūtus, a, um, adj. *safe* (tueor).

tŭus, a, um, possess. adj. *thy.*

U.

ŭbi, adv. *where, when.*

ŭbīque, adv. *everywhere.*

ulciscor, i, ultus sum, v. dep., *avenge.*

ullus, a, um (for unulus, dimin. of unus), adj. *any.*

ultĕrior, ius, comp. adj. *further*; superl. **ultĭmus**, a, um, *furthest, last* (ultra).

ultor, ōris, m. *avenger* (ulciscor).

ultrō, adv. *voluntarily* (beyond what is needed or asked).

ŭlŭlo, āre, āvi, ātum, *howl* (ὀλολύζω).

ulva, ae, f. *sedge.*

umbo, ōnis, m. *boss* of a shield (ὀμφαλός).

umbra, ae, f. *shade; spirit, ghost.*

ūmĭdus (less correctly, **humidus**), a, um, adj. *wet, damp* (umeo).

ŭmĕrus (less correctly, **humerus**), i, m. *shoulder* (ὦμος).

ūnā, adv. *at one time, together.*

unda, ae, f. *wave.*

undĕ, adv. *whence.*

undĭque, adv. *on all sides, everywhere.*

undo, āre, āvi, ātum (unda), *rise in waves; swell.*

unquam, adv. *at any time, ever.*

ūnus, a, um, adj. *one.*

urbs, is (Sans. vardh, "to make strong"), f. *city.*

urgĕo, ēre, ursi, no sup. (Gk. Ϝεργ, "shut in"), *press hard.*

ūro, ĕre, ussi, ustum (for uso, root US; Gk. εὕω, "singe"; αὕω, "kindle"), *burn.*

usquam (us, for ubs fr. ubi, indef.), adv. *anywhere.*

usquĕ, adv. *right on, ever.*

ūsus, ūs, m. *use, employment* (utor).

ŭt, adv. and conj. *as, when, how; so that, in order that.*

ūterque, utraque, utrumque, pro. nom. adj. *each of two.*

ŭtĕrus, i, m. *belly, womb* (οὖθαρ, udder).

ŭtī=ut, *when.*

ŭtīnam, adv. *O that! would that!*

V.

văcŭus, a, um (vaco), adj. *empty.*

vādo, ĕre, no perf. or sup. *go, advance.*

văgor, āri, ātus sum (vagus, root VAGH; cp. veho, "wagon"), v. dep. *wander.*

vălĕo, ēre, ŭi, itum, *am strong;* **vale**, *farewell.*

vălĭdus, a, um, adj. *strong.*

vallis, is, f. *valley.*

vānus, a, um (vaco), adj. *empty, vain, false.*

vărĭus, a, um, adj. *different, changing.*

vastus, a, um (akin to vanus), adj. *huge, waste.*

vātes, is, m. *prophet, bard.*

vĕl, conj. *or.*

vello, ĕre, velli, vulsum (ἕλκω), *pluck, tear away.* wrench

vēlo, āre, āvi, ātum (valum), *cover, veil.*

vēlum, i (root VAR "cover"), n. *sail.*

vĕlŭti, adv. *just as.*

vĕnēnum, i, n. *poison.*

vĕnĭo, īre, vēni, ventum (akin to Sans. root GA; Gk. βα- in βαίνω; Eng. "come"), *come.*

venter, tris, m. *belly* (ἔντερον).

ventus, i (Sans. root VA, "blow"; Gk. ἄFω, ἀFήρ), m. *wind.*

verbum, i, n. *word* (ἐρῶ).

vērō, adv. *in truth.*

versō, āre, āvi, ātum, *keep turning,* (verto).

vertex, icis, m. *top, head* (verto).

verto, ĕre, ti, sum, *turn, overturn.*

vērum, adv. *truly; but indeed, but yet.*

vērus, a, um, adj. *true.*

vester, tra, trum, possess. adj. *your.*

vestībŭlum, i (Sans. vas, "dwell"), n. *porch, entrance.*

vestigium, ii (vestigo), n. *footstep.*

vestis, is, f. *raiment, dress* (root VAS, "put on"; Gk. ἕννυμι, ἐσθής).

vĕto, āre, ŭi, ītum, *forbid.*

vĕtus, ĕris (Sans. vatsas, "year"; ἔτος), adj. *old;* superl. veterrimus.

vĕtustus, a, um, adj. *ancient.*

vĭa, ae (Sans. vahâmi, "bring," "lead," cp. veho, "wagon"), f. *road.*

vibro (or vī), āre, āvi, ātum (Sans. vip, "tremble"), *quiver.*

vĭcis (gen.), vicem, vice (Gk. εἴκω; root Fικ, "yield"), f. *change; turn.*

victor, ōris (vinco), m. *conquer*, or as adj. *conquering.*

victōrĭa, ae, f. *victory.*

vĭdeo, ēre, vīdi, vīsum (Gk. root Fιδ in εἶδον), *see.*

vĭgeo, ēre, no perf. or sup. (Sans. ugras, "mighty"), *flourish.*

vĭgĭl, ilis (vigeo), adj. *watchful;* as subst. *watchman.*

vincŭlum or **vinclum**, i (vincio, "bind"), n. *chain.*

vinco, ĕre, vīci, victum, *conquer.*

vīnum, i, n. *wine* (οἶνος).

vĭŏlābĭlis, e (vis), adj. *that may be profaned.*

vĭŏlō, āre, āvi, ātum, *do violence to, violate.*

vĭr, viri, m. *man, hero.*

virgĭnĕus, a, um, adj. *belonging to a maiden.*

virgo, ĭnis (root VARG, "strength"), f. *maiden.*

virtūs, ūtis, f. *manliness, virtue* (vir).

vīs, vis (Gk. ἴς = Fίς), f. *violence, force*; pl. **vīres**, ium, *strength.*

vīso, ĕre, si, no sup., *go to see, visit* (video).

vīsus, ūs, m. *sight* (video).

vīta, ae (vivo, βίος), f. *life.*

vīto, āre, āvi, ātum, *shun, avoid.*

vitta, ae (vieo, "bend," "twist together"), f. *fillet, garland.*

vīvus, a, um, adj. *living.*

vix, adv. *scarcely.*

vōcĭfĕror, āri, ātus sum (vox, fero), *cry aloud.*

vŏco, āre, āvi, ātum (Sans. vak, "say": Gk. Fεπ, ἔπος), *call, summon.*

vŏlo, āre, āvi, ātum (Sans. val, "turn one's self"; cp. velox), *fly.*

vŏlo, velle, vŏlui (Sans. var; Gk. βολ in βούλομαι; Eng. will), *wish.*

vŏlŭcer, cris, cre, adj. *swift* (volo, "fly").

vŏlūmen, ĭnis, n. *fold* (volvo).

volvo, ĕre, vi, vŏlūtum, *roll.*

vōtum, i, n. *vow; votive offering.* (voveo).

vox, vōcis, f. *voice* (see voco).

vulgus, i (Sans. varga, "group") n. (but m. in v. 99), *common people, multitude.*

vulnus, ĕris (root VUL; akin to vello), n. *wound.*

vultus, ūs, m. *countenance.*

Fred A. Loudon.

PECULIARITIES OF VERGIL.

(1) Grammatical.

(a) *Accidence and Syntax.*

(b) *Prosody.*

(2) STYLE AND GENERAL.